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John C. Freund

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URGES A NATIONAL CONSERVATORY FOR MUSICAL TRAINING

Andreas Dippel in Washington Address, Pleads for Governmental Endowment of Such an Institution—United States Almost Alone in Its Neglect of Music, though It Spends Millions upon Bugs and Plants—How National Opera Might Be Developed—Why Music Study Abroad Often Ends in Failure

A PLEA for the establishment of a national conservatory of music endowed by the Government was made by Andreas Dippel in an address delivered on February 2 before the Drama League of Washington, D. C. The former director of the Chicago-Philadelphia Opera Company said that the United States was almost alone among civilized nations in refusing aid to the fine arts, although it expended millions upon the development of material things. His suggestion as to the encouragement of national opera was that each city create an orchestra and chorus to act in conjunction with traveling soloists. Mr. Dippel also discussed conditions confronting Americans who go abroad to study music, contending that the matter of "atmosphere" made the finishing of a musical education in Europe the part of wisdom. His address was prefaced with the remark that he was particularly glad to speak to his audience as an American citizen. Continuing, he said, in part:

"Thousands of our young women and young men annually go to Paris and Berlin and Milan and elsewhere to study music. As conditions exist to-day, we can offer neither the opportunities nor the surroundings which foreign capitals afford. As painters go to the Louvre and the Vatican to see the originals of famous pictures, so the American music student must visit those places where great musical works are created and are given their initial representation. They very properly seek to breathe the musical atmosphere which unfortunately is lacking here. If musical education were merely a question of technical training it should be said that we are not wanting in capable teachers. There are men and women in this country whose knowledge of harmony and of voice-placing is quite as thorough as that of teachers abroad; but we lack the intangible, essential thing called atmosphere which, however great the American teacher may be, he is powerless to supply. This is because ours is a comparatively new country, where more attention has been given to the material than to the artistic side of things.

"With tremendous faith, however, in the ability of this country to take advantage of its opportunity I believe the time is at hand to change these conditions. As the United States has become great in the conversion of its marvelous resources into wealth, so with the musical temperament of the people becoming thoroughly awakened, we shall eventually see the entire world turning to us for inspiration in music as now it does for education in the material arts.

"Granting, therefore, the present advantage of finishing a musical education abroad, and you will observe, I say 'finishing,' it is worth while to consider briefly the attitude of the foreigner toward the American student and the ultimate chances of success in the career

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EMMY DESTINN

Photograph (c) 1915 by Nunzio Vayana

The Distinguished Bohemian Prima Donna of the Metropolitan Opera Company Who Has Announced Her Intention of Becoming an American Citizen. She Has Already Taken Out Her First Papers (See page 5)

MANAGER ELLIS ANNOUNCES CONTRACT WITH MISS FARRAR

Operatic Prima Donna To Make a Coast-to-Coast Concert Tour Next Season—Contract Covers Entire Season of 1915-1916

THE formal announcement is made from the office of Mr. Charles A. Ellis, of Boston, the noted and veteran musical manager and for thirty years manager of the Boston Symphony Orchestra, that he has closed a contract with Miss Geraldine Farrar, which will occupy the entire next musical season—that is, from October, 1915, to April, 1916. This contract covers operatic as well as concert performances.

Miss Farrar's contract at the Metropolitan expires next April. It is stated by Mr. Ellis that as no move was made on the part of Mr. Gatti Casazza, looking towards a renewal of her contract, early last January Miss Farrar decided to accept his proposal of an extended tour from coast to coast, for the season 1915-1916, at a large guaranteed salary—that is, at a figure much higher than the one she has been getting from the Metropolitan Opera Company, which is understood to be \$1300 a performance.

Mr. Ellis is now arranging the most comprehensive tour ever made by Miss Farrar, who has been under his engagement before, though for a limited number of concerts, which did not interfere

with her operatic work. She will visit many cities in which she has never been previously heard.

It is also possible that Miss Farrar may sing in opera in Boston and Chicago, in the event of opera companies being organized for the coming season in those cities.

Signor Gatti Silent

Signor Gatti announces that he has no statement whatever to make in connection with the re-engagement of Miss Farrar, or of any other of the artists. He states that the Board of Directors will meet before the close of the present season, in April, and that then he will make a formal announcement with regard to the artists who have been engaged and who will appear in the season 1915-1916. Mr. Gatti has refused to affirm or deny any of the rumors afloat with regard to a number of the artists, some of whom, it is understood, were not to be re-engaged, while others, it is understood, would have to accept a smaller honorarium than they have been receiving.

The following statements may be accepted, we believe, as absolutely well founded, namely that Miss Farrar's present engagement with the Metropoli-

tan closes this season; that in January she made a contract with Mr. Charles A. Ellis, of Boston, for a stated sum to cover the entire season from October, 1915, to April, 1916; that this contract had been concluded at a time when no move had been made by Mr. Gatti-Casazza, looking to Miss Farrar's re-engagement. It is also known that Miss Farrar had expressed her positive determination not to accept a reduction of the price paid her by the Metropolitan Company, but, on the contrary, to exact an increase owing to the fact that she has proven herself to be, with Signor Caruso, the principal drawing card of the season; in fact, only second to Signor Caruso himself.

Her Opera Plans Not Settled

From all this it follows logically that if Miss Farrar appears at the Metropolitan next season it will be not as a regular member of the company but for such performances as Mr. Gatti will be able to arrange with her present manager, Mr. Charles A. Ellis.

That Miss Farrar would, on a concert tour, carry all before her, is unquestioned. That has been shown not only by her increased popularity this season, largely enforced by her triumph as *Carmen* and her great success as *Madame Sans-Gêne*, and also by her great drawing power whenever she has appeared in concert outside of New York. She has never failed to fill Symphony Hall to its capacity when she has appeared in Boston. Her reception in other large cities has been similarly satisfactory from the box office standpoint.

SECRETS OF THE SANCTUM

OR

What It Means to Run a Musical Newspaper

(REPORTED BY THE EDITOR)

No. 1—The Lady from Ohio and the Propaganda

SCENE: Private office of the Editor of MUSICAL AMERICA. Large room with roll-top desk, chairs, book cases. Facing Editor's desk, to the left, entrance to offices of Assistant Editors, and to the other offices of the publication. To the rear left, separate private entrance. Large stained glass windows. On the walls, a number of autographed photographs of distinguished artists, musicians and composers.

(Enter Office Boy)

BOY.—"Lady to see you, Sir."

EDITOR.—"Show her in."

(Enter handsome, middle aged woman, well dressed, with fire in her eyes)

LADY FROM OHIO.—"I'm from Ohio, and I've come here to tell you what I think of you!"

EDITOR (politely).—"As that may take some time, won't you be seated?"

LADY FROM OHIO (defiantly).—"No sir!—now you listen! I live in one of those small towns where everybody knows your business, where they know it over the 'phone, when you sneeze. Years ago, when I married my man, we didn't have much money. I did chores for him, and I gave him five fine children, if I do say so myself."

EDITOR.—"No doubt, Madam!"

LADY FROM OHIO.—"After that my man made money, so when my eldest girl, Susie, showed she had some musical talent, we gave her the best we could in our town and in Cincinnati."

Then friends of mine who know all about music and Europe said that we must send Susie to Paris to get finished."

EDITOR (politely).—"Certainly, Paris is a very good 'finishing' school."

LADY FROM OHIO.—"Well, about the time I had got everything fixed up to go with Susie to Paris, to have a good time myself, and, for the first time in my life to get some real clothes, my man is foolish enough to go and hear your address, with all the nonsense about not going to Europe for study. And then he read the newspaper notices, and came home and put his foot down and said we could not go—that Cincinnati was good enough for Susie's schooling, and if not, there was New York! (Angrily—moving up close to the Editor.) You've spoilt my life!—that's what you've done!—as well as Susie's career, and I've come to tell you so!"

EDITOR (rising).—"But, my dear Madam—"

LADY FROM OHIO.—"I'm not your dear Madam, I'm—"

EDITOR.—"But listen a moment!"

LADY FROM OHIO.—"I won't listen to anything you've got to say. (As she goes out through private entrance, turns.) Men like you ought to be muzzled or put into a sanitarium!" (Exit.)

EDITOR (faintly).—"Boy! Bring me a glass of icewater!"

URGES A NATIONAL CONSERVATORY FOR MUSICAL TRAINING

[Continued from page 1]

which these students have chosen. As to the first, let me say that no American student with real musical qualifications need fear for lack of recognition. Art knows no country and artists are too rare to have their genius circumscribed by nationality. All things being equal, perhaps the native-born singer may be preferred, but if superiority is possessed by the American it is instantly recognized.

Why Many Girls Fail

"The trouble with most of the American girls who go abroad is that they imagine they are off on a vacation in a foreign land. Frequently an ambitious parent, without the investigation or knowledge that attaches to the simplest business transaction, will make sacrifices to send a daughter to Europe with the expectation that in a year or two a musical meteor will dash across the operatic sky. Unfortunately, in ninety-nine cases out of a hundred disappointment follows. Disaster comes when the student finally comprehends what it means to become an opera singer. I assert without fear of successful contradiction that more study and labor and a greater variety of requirements are necessary to achieve success in the operatic world than in any other line of endeavor.

"In the first place, the singer must have good health. Physical vigor is absolutely essential, not only to withstand the strain of hard work but to repel the constant danger of throat trouble which climatic conditions, badly ventilated theaters and other causes create. Inasmuch as the eye is to be pleased as well as the ear, the singer must have an attractive personality. Long years must be spent in acquiring a thorough knowledge and understanding of the Italian, French and German languages, and above all there must be dramatic ability which

is born rather than acquired. It is one thing to sing and quite another thing to become a successful singing artist. It is no wonder that so many American girls, whose parents have overestimated their qualifications, return from their experience abroad with nothing but empty pocketbooks and heartaches to tell the story of their vain endeavor.

"Right here let me say that I have observed that many girls and indeed men, who plan a musical life work, forget that they are adopting a professional career. This, if one stops to think, means that they are engaged in the business world and, therefore, are in business just as much as a nurse, a stenographer or, in fact, any business woman. I regard the young women in my organization not as 'chorus girls' so-called, but as hard-working business women, who profit by their vocal talents as other women earn their livelihood by teaching or bookkeeping or writing letters. If the public would appreciate the fact that these singing-workers must of necessity be industrious, competent, enthusiastic, respectable and honest there would be more consideration shown to them, and regard for the musical stage would be greatly enhanced.

Few Operatic Opportunities Here

"Now, when the American musician abroad has achieved distinction and with patriotic pride looks forward to an appearance in the United States, what is the outlook? There is at present in the United States only one city—New York—which maintains a permanent opera season. Boston, Philadelphia and Chicago have made considerable effort to have their own operatic organizations but, unfortunately, could not continue them on account of conditions which are very familiar to me but which I do not want to discuss on this occasion. Other cities have been visited by traveling companies and Washington is fortunate if a week's opera is provided. Sometimes an entire year will pass without grand opera being heard within the confines of the national capital. When we contrast this paucity of good music in our own land with the generous public and governmental patronage which obtains abroad and when we remember that in Brazil,

Argentina, Mexico, and even in little Costa Rica, splendid opera houses are built to be maintained by the governments, our feeling is one of deep regret.

"It is not because the American people fail to welcome or enjoy the best class of music. We have some wonderful orchestras in this country—none better, in fact, anywhere in the world—and grand opera is appreciated when properly presented. The trouble is, however, that the production of grand opera is necessarily a most expensive undertaking. The money required for scenery, costumes and properties and the large expenditure for orchestra and chorus, to say nothing of the salaries of the principals, is a sum so great that the price of admission necessarily is high. Grand opera, therefore, under present conditions in the United States, is not for the many but for the privileged few, and must be maintained by the subscriptions of the wealthy. The experiment has been tried repeatedly in this country of providing grand opera at so-called popular prices, but the result, with a few exceptions, has been financially unsuccessful.

"Nevertheless, with the co-operation and financial support of several public-spirited citizens who have always responded to every effort looking to the development of music in this country, it will still be possible to provide grand opera for people of small means. In this connection I am glad to mention Mr. Otto H. Kahn of New York, who has generously offered to duplicate for a period of three years any sum that may be subscribed in New York toward the maintenance of grand opera in the English language.

Governmental Neglect of Music

"But, as I have already intimated, the government of the United States does nothing for music. It expends over a billion dollars a year, with not a single penny for music or the other fine arts. I am told that the appropriation for agriculture this year exceeds twenty million dollars. I do not question the wisdom of this expenditure, but I suggest that thousands of American citizens believe the government should devote at least a small sum to the one art which appeals to the highest sense. We maintain at West Point and Annapolis great institutions where, at enormous cost, young men are trained by the nation in the science of war. Would it not be a magnificent thing if the government would establish in Washington or New York or Chicago or anywhere else, a university where American young men and young women could be educated in the art of music? Surely if there is a young man in each Congressional district who is worthy of being trained as an officer in the army or navy, there is some one who is equally deserving of having a musical talent developed.

"The United States is almost alone in its neglect of music. France appropriates \$150,000 each year for the Grand Opéra and the Opéra Comique. Germany gives the Berlin Opera House at least \$250,000 a year; Austria provides a much larger sum in Vienna, and even Switzerland generously gratifies the musical instincts of her people. In this country it seems to be more important to spend money upon bugs and plants than upon the development of the human voice.

"With State universities everywhere enlarging their musical departments for which the people willingly pay their share of taxes, it would not seem unreasonable to ask Congress to entertain favorably a proposition looking to the establishment of a national conservatory or university. The fact that it will take many years for such an institution to win world-wide fame is all the more reason why the initial steps towards its foundation should be immediately taken. If government recognition is to be denied—and it ought not to be denied without the appointment of a commission to investigate the subject—we must do what we can as organizations and individuals to develop the art of music.

Developing National Opera

"My suggestion for developing national opera in America would be that each city create an orchestra and chorus to act in conjunction with opera soloists. From an artistic point of view this plan would be satisfactory because it would develop the musical sentiment in each municipality, while as a business arrangement it would prove practical because it would reduce all expenses including railroad transportation, to a minimum.

"Here in the National Capitol I venture to express the hope that the time will come when the government of the United States will appreciate the fact that it will prove a good investment to foster the musical spirit of the people. We cannot in this republic bestow titles

and other honors upon great musicians, as is done in foreign countries. We can, however, discover here and there young men and women upon whom a kind Providence has conferred exceptional musical talent and we can develop that talent so as to produce results which will increase our national glory. This ought not to be an idle dream. It ought to be a living reality."

UNIFORM TEACHING STANDARD IN ALL STATES ADVOCATED

Plans Formulated at Chicago Meeting of Presidents of State Music Teachers' Associations—New Organization Established to Bring About Closer Relationship Among State Associations

CHICAGO, Feb. 4.—The question of a universal standard of examinations for teachers in all the States was discussed and plans to bring it about made at a meeting of the Presidents of the State Music Teachers' Associations of America yesterday afternoon in the hall of the Madrigal Club. The matter will be brought to the attention of all State Associations at their next conventions.

The purpose of the meeting was to organize an Association of Presidents and Past Presidents of the State Music Teachers' Associations, having as its object the betterment of the State associations as regards their relation to the individual teacher and each other. The following officers were elected: Laborious Semmann, of Wisconsin, president; E. R. Lederman, of Illinois, vice-president, and Lynn B. Dana, of Ohio, secretary and treasurer.

State presidents in attendance were: Laborious Semmann, Wisconsin; Percy L. Mussbaum, Indiana; Dean Charles Skilton, Kansas; Mrs. Fred Hiezer, Iowa; W. S. Morse, Missouri; William MacPhail, Minnesota; E. R. Lederman, Illinois, and Lynn B. Dana, Ohio. Others present were D. A. Clippinger, Rossiter G. Cole, Walter Spry, J. J. Hattstaedt and Allen Spencer, of Chicago, and Milton B. Griffith and L. M. Tilson, of Indiana. Frederick Schlieder, president of the New York State Association, was unable to attend on account of the death of his father.

Letters from Leopold Bruenner, past president, of Minnesota; Alfred Hallam, past president, of New York, and James T. Quarles, past president, of Missouri, declared their writers in entire sympathy with the organization and its object.

The members present were guests at a luncheon of the Cliff Dwellers, a club of professional men, including musicians, authors, sculptors and artists of Chicago. Other guests at this luncheon were Horatio W. Parker, Frederick Stock, Cleofonte Campanini, Adolph Weidig and P. C. Lutkin.

All presidents, past and present, of State associations, have been requested to send their names to the secretary, Lynn B. Dana, Warren, Ohio, enclosing twenty-five cents, which assessment was ordered at the meeting to defray the first expenses of organization.

LYNN B. DANA.

Szumowska Recitals Yield \$12,000 for Aid of Poland

The recitals of Mme. Antoinette Szumowska, the eminent Polish pianist, since the war began have raised no less than \$12,000 for the Boston Polish Relief Fund. Except for a short tour into the Middle West with the Adamowski Trio in January she has been appearing almost exclusively in these recitals for Poland.

Paderewski on Way to This Country

Ignace Jan Paderewski left Lausanne on February 6 for a series of concerts in America, according to a Geneva despatch to the London *Daily Chronicle* and New York *Times*. He intends to apply the proceeds of his concerts to the relief of war sufferers in Poland and proposes to form an American committee to further this work.

Eugène Ysaÿe is now domiciled at Tunbridge Wells, between Folkestone and London.

SCENES FROM "L'ORACOLO" AT THE METROPOLITAN



—Photos by White

Colorfully Picturesque Scenes from Metropolitan's Production of "L'Oracolo." Above, on Left, Left to Right: Sophie Braslau as the Nurse, "Hua-Qui"; Antonio Scotti as "Chim-Fen," the Opium Den Proprietor; Ella Bakos as the Child, "Hu-Chi"; Lucrezia Bori as "Ah-Joe," Niece of "Hu-Tsin." Center: "Chim-Fen" (Mr. Scotti). Right: "The Cat and the Cherub"; "Chim-Fen" Kidnaps Little "Hu-Chi." Below, Left: The Two Chinese Lovers, Played by Miss Bori and Mr. Botta. Right: "San-Lui" Serenades "Ah-Joe" (For Review see next page.)

"L'ORACOLO" FOUND THEATRICALY EFFECTIVE IN ITS PREMIERE AT THE METROPOLITAN

Franco Leoni's One-Act Opera Based on American Play by Fernald Likely to Prove a Useful Asset—
Drama of San Francisco's Chinatown Depicted in a Strictly Italian Manner—A Skilfully Made
Score Typical of the "Veristic" School and Revealing the Influence of Puccini, Leoncavallo
and Others—The Work Admirably Mounted and Sung by the Metropolitan Company



THE course of absolute and relative novelties appears to be running with singular smoothness at the Metropolitan Opera House and quite in conformity with managerial calculations. Additions to the repertoire are treading on each other's heels in their rapid regularity of succession. With the premiere of "Sans-Gêne" barely disposed of, there followed hard upon it the resuscitation of "Fidelio," and last week the Thursday evening contingent was treated to the season's second course of untasted operatic viands—in this instance a one-act piece of no great pretensions, but seemingly liable to a happier future than the loudly trumpeted work of Giordano.

The wonder is, in fact, that no American opera house has brought out Franco Leoni's "L'Oracolo" ere this. Good one-act operas are rare and valuable commodities and much sought after. "L'Oracolo" is good in its way and nearly ten years old—London heard it in the Summer of 1905.

"L'Oracolo" has at least two features which at the outset may commend it to the sympathies of American operagoers. It is a lyric version of the American playwright Chester B. Fernald's little melodrama, "The Cat and the Cherub," in the first place, and, in the second, its action passes in San Francisco—in the Chinese quarter as it was before the fire. The play, first brought out in 1898, was revived at the Princess Theater, New York, last Fall. Camillo Zanon shaped it for operatic usage. The composer, Franco Leoni, who, like Tosti, was born in Italy, but took up his permanent residence in London, is not entirely unfamiliar to Americans. Several of his songs—especially "Dawn" and "The Leaves and the Wind"—are frequent items on recital programs, though their quality is about on a par with the ballads of Tosti, Pinsuti and other Anglicized Italians made for parlor consumption. But Leoni has also, it appears, written along more ambitious lines and his output includes several other operas, including "Raggio di Luna" and a "Rip Van Winkle."

The crowded house which heard the novelty last week may be ascribed in great measure to the fact that it had been harnessed to "Pagliacci," with Caruso in his familiar rôle. But "L'Oracolo" created an undeniable impression. Its action was followed with manifest interest and several attempts at applause during the course of the piece were promptly hissed into silence. Enthusiasm at the curtain fall was genuine and about fifteen calls rewarded the singers. The management is likely to find Leoni's one-hour tragedy a useful asset, whatever legitimate objections may be advanced against it from the higher artistic point of view.

Varying the "Double Bill"

Despite the efforts of years, the Metropolitan has never yet found an adequate substitute for one or the other components of the traditional double bill. Wolf-Ferrari's "Secret of Suzanne" has stood the test better, almost, than anything else, but its charms and graces ill brooked the huge dimensions of the auditorium. Blech's "Versiegelt" was musically delightful, but the management let it pass from sight on the score that its humor was "too local," while Victor Herbert's "Madeleine" for various reasons has disappeared from the repertoire. "L'Oracolo" has at the very outset several definite advantages over these. Its score is too substantial to run the danger of evaporating in the vast spaces of the house, and its dramatic character is not of a nature that imperatively demands the closest intimacy of audience and performers. Its issues are clear-cut and their presentation very direct, in nowise dependent

upon the conveyance and appreciation of subtleties.

The matter of the play can be briefly set forth. *Chim-Fen*, proprietor of an opium den in the heart of San Francisco's Chinatown, has vainly endeavored to win as his wife *Ah-Joe*, the young and beautiful niece of his neighbor, the affluent merchant, *Hu-Tsin*. The latter has steadily spurned his suggestion and *Ah-Joe* is herself deeply enamored of *San-Lui*, son of the venerable sage *Win-She*. As the New Year's Day procession is passing *Chim-Fen* succeeds in kidnapping *Hu-Tsin's* infant son *Hu-Chi* and conceals him in a cellar. *San-Lui*, discovering the whereabouts of the child, tries to save it, but is struck dead with a hatchet by *Chim-Fen* in the attempt. Aroused by *San-Lui's* outcries a crowd collects, but *Chim-Fen* disclaims all knowledge of the crime. *Win-She's* suspicions have been aroused, however. Hearing a child's cry he bursts into the cellar of the opium den, rescues the child and carries it to *Hu-Tsin's* house. Returning, he accosts *Chim-Fen* and presently plunges a knife into his back, completing matters by strangling him with his pigtail. A policeman saunters past. Sitting beside the dead man, who is propped up by some wooden cases, *Win-She* pretends to be engaged in conversation with him. Then he departs imperturbably and the corpse falls to the ground with a thud.

Quality of the Music

Obviously, there is little need for comment on stuff of this type. It is neither savory nor appreciably profitable, though, of course, it has the rasping force of its genre and there are not a few who profess to see in this sort of thing a profound and eloquent human document. But it is just what an Italian of the school which fathered a "Cavalleria" and a "Pagliacci" might be expected to seize upon most avidly. Leoni has treated it in the approved manner of his kind. He has true Italian operatic instinct, which knows how to create telling if essentially superficial effects. Viewed from this angle "L'Oracolo" must be pronounced a successful product. It moves rapidly, its moments of climax are well contrived and its immediate theatrical effectiveness undeniable. How it endures closer scrutiny is a very different question.

Leoni's music is written along lines laid down nearly two decades ago when veritism was in its infancy, lines that have since been drawn hard and fast. The composer uses the idiom with facility though utterly without originality or subtlety of character delineation or dramatic psychology. At no point is it music that invites especial seriousness of consideration or that could stand it if it did; nor, on the other hand, does it ever clog or arrest the progress of action. The orchestra is treated with musicianly facility and skill, while the orchestration is clean, transparent and rich in charming colors. And there is plenty of fluent melody, guiltless though it is of a single distinguished or original trait.

Through Italian Spectacles

The fact that the piece is outwardly Chinese did not prevent Leoni from regarding it at every turn through Italian spectacles. The characters are Chinamen only to the extent of their make-up and scenic surroundings. Their souls are as Italian as those of *Canio*, *Turridu*, *Santuzza* or *Cavardossi*. They love like Italians, hate like Italians and even do murder like them. Of the uncanny mystery that veils darker Chinese doings there is no trace of musical suggestion in this opera. Here and there are agreeable bits of attempted exoticism—some pentatonic passages sung by distant choruses, for example, and a few piquant orchestral touches, but on the whole the score of "L'Oracolo" is far less ostensibly Chinese than "Butterfly" is Japanese.

To Puccini the composer owes much, and he is likewise indebted to Leoncavallo, Mascagni and others of his countrymen who have dealt in blood and thunder. In his love scenes he utters Puccini's inflated lyrical phrase and heaving cantilena; in the popular re-

joicings he imitates the street scenes of "Bohème" in music that is catchy and common, while the New Year's procession recalls the pompous ceremonial that concludes the first act of "Tosca." And Puccini is accountable for much else in the opera. The choral writing is good and the prayer of the denizens of Chinatown, while obviously modeled on a similar episode in "Cavalleria," is extremely well worked up. Mention may likewise be accorded the solo of *Ah-Joe* and that of *San-Lui*, with its accompaniment of glockenspiel arpeggios, as well as their love duet, which last is afterwards rather incongruously proclaimed unaltered by the orchestra as *San-Lui's* remains are carried from the scene amid lamentations.

Scotti as the Villain

At the London performances of "L'Oracolo," Mr. Scotti won, it is said, a signal triumph for his impersonation of *Chim-Fen*. This same rôle he filled last week. Associated with him in the performance were Miss Bori, as *Ah-Joe*; Miss Braslau, as the maid, *Hua-Qui*; Mr. Botta, as the amorous swain, *San-Lui*; Mr. Didur, as *Win-She*, the "oracle," and Mr. Rossi as *Hu-Tsin*. None of these artists conveyed illusions more characteristically Chinese than the music allotted them. The *Chim-Fen* of Mr. Scotti was an intelligent characterization and devoid of unseemly exaggerations of villainy. The nervousness and hesitancy of the murderer as he faces his arch-enemy were finely expressed.

Chim-Fen's Nemesis, *Win-She*, was well done by Mr. Didur, who preserved convincingly the calm exterior of the philosopher, certain of vengeance and relentless in his achievement of it. Mr. Botta sang the music of *San-Lui* pleasantly and in very Italian style, while Mr. Rossi's *Hu-Tsin* passed muster. There are rôles in which Miss Bori shines to better advantage than *Ah-Joe*, the conventionally loving young operatic female. But the part itself offers relatively few noteworthy opportunities, and she must be credited with singing its best passages—such as the languorous aria at the window—with much beauty of voice and winsomeness of expression. Sophie Braslau acquitted herself satisfactorily in the few measures of *Hua-Qui*.

New Success for Polacco

Great spirit marked the delivery of the choruses—notably the finely constructed and musically engaging prayer—while Mr. Polacco, who conducted, read the score with the fire and enthusiasm which distinguish everything he does, and that taste and finesse which combine to place him among the supreme operatic conductors of the present day. The single stage set revealing "Hatchet Row," a sort of square or alley of ramshackle houses from several of which stretched clotheslines hung with a variety of Chinese bed linen and *lingerie* is one of the most notable seen lately at the Metropolitan, while its comparative accuracy was vouched for by persons who had visited the Chinatown of San Francisco before its destruction by the earthquake. HERBERT F. PEYSER.

Opinions of other New York critics:

There are skill and taste in the music; there is little originality.—Richard Aldrich in *The Times*.

The general impression left after the performance was that a good if uneven score had been disclosed, one which united with the subject matter of Mr. Fernald's play to make an interesting and at times moving if not absorbing, musical drama.—W. J. Henderson in *The Sun*.

With the exception of a few pages, and some telling effects of orchestral coloring with celesta and foghorn, the music of this opera is amazingly commonplace.—H. T. Finck in *The Evening Post*.

His Orientalism was more like that of Meyerbeer's singular *Malagasy* in "L'Africaine" than anything ever heard in China or carried thence to San Francisco. In all else he was Puccini and water; sometimes, as in the case of the love music, fair Puccini and deftly sugared water.—H. E. Krehbiel in *The Tribune*.

I should characterize the whole thing in the following words: Spaghetti with chop-suey sauce.—M. Halperin in the *Staats Zeitung*.

Mr. Leoni's music is not in any sense great, but it is very effective and quite well made.—Edward Ziegler in *The Herald*.

The action of the opera and not the music is the element of interest.—Pierre V. R. Key in *The World*.

Far more stirring than Franco Leoni's music, which makes only the most superficial attempt to reflect the exotic atmosphere of the play, were the individual achievements of the singing actors, particularly of Antonio Scotti and Adamo Didur.—Max Smith in *The Press*.

Basil Ruysdael Wants His Right Name Back

Basil Ruysdael, the Metropolitan Opera basso, has asked the Supreme Court of New York for an order whereby he may be officially known by his right name of Basil Spaulding Mills-paugh. In his petition, the singer states that he intends to marry, though he does not say whom. He explains that when, thirteen years ago, he went to Europe to complete his studies, he assumed the stage name of Ruysdael and has been known by that on and off the stage ever since. He does not wish to marry under an assumed name and also wishes his identity established in the event of his inheriting property.

Pianist Boyle Weds Avery Baker

George F. Boyle, the pianist and composer and member of the faculty of the Peabody Conservatory, was married on the afternoon of February 7 to Avery F. Baker of this city. They were married by the Rev. Dr. Julius Hofmann at the rectory of Zion Church in Baltimore. Miss Baker was a pupil of Mr. Boyle at the Peabody and is said to be a gifted pianist.

Mme. Eames and de Gogorza to Settle in Bath, Me.

Emilio de Gogorza, the tenor, and his wife, Emma Eames, have practically decided to make their permanent home in Bath, Me., according to recent despatches from that city. They have purchased the James T. Patton house, in which they have been passing the Winter in Bath.

President to Attend National Saengerfest

President Wilson has accepted an invitation extended by a committee of Brooklyn singers to attend the twenty-fourth national song festival of the Northeastern Sängerbund of America, which will be held in Brooklyn from May 29 to June 2.

Chicago Premiere for Severn Concerto

The first performance with orchestra of the Concerto in D Minor by Edmund Severn, the New York composer, will be given in Chicago on March 11 when the work will be played by Alfred Goldman with the Chicago Symphony Orchestra.

A reception given recently in honor of Alberto Jonas, the famous Spanish pianist and pedagogue, at the studio of Mrs. Charlotte Babcock, attracted numerous music-lovers, who were privileged to hear the following artists: Mr. Giordano, Vladimir Dubinsky, Alberta Carina, Aimee Arkerson and Marcus Kellerman.

A RECITAL

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DESTINN TAKES FIRST STEP TO BECOME CITIZEN

Noted Metropolitan Soprano Makes Out Initial Papers Before Gallery of Newspaper Men, Who Evoke From Her a Declaration That She Is Going to Marry "an Arabian Opera Singer," Dinh Gilly

TWO important acts made February 3 a red-letter day in the calendar of Emmy Destinn—one her taking out her first papers as an American citizen, and the other her announcement that she was going to be married. These acts occurred simultaneously, the prima donna's divulging of her matrimonial plans coming as a result of the bombardment of questions leveled at her by the reporters. The latter were on hand to watch the famous singer go through the first step in citizenship, as another noted artist, Mme. Schumann-Heink, had done some years before.

Miss Destinn was accompanied to the New York county clerk's office by Ottokar Bartik, who is her concert manager. Mr. Bartik was principally occupied with keeping the Metropolitan singer protected from draughts. As the highly valuable vocal chords of an opera star must always be kept in good condition, Miss Destinn lives in constant fear of colds. Once she was photographed in a lions' cage, and when asked if she were afraid she answered that lions were not nearly as bad as colds. Consequently, Mr. Bartik was on guard. When a window was opened to let out the smoke caused by the flashlight of the assembled photographers, Mr. Bartik thrust himself in front of the prima donna as a sort of wind shield in human form. County Clerk Schneider then directed that the window be closed.

Statistical Summary

Thereupon Miss Destinn and her party gathered about a desk and began the work of making out the first citizenship paper, the soprano answering some of the questions and her friends helping her out when she did not catch the meaning. The tabulated statistics showed such facts as her age, thirty-six; her birthplace, Prague, Austria; that she had brown hair and eyes, that her height was five feet, six, etc.

Next ensued her declaration that she was to be married, which came about in this way: She was asked, "Do you intend to vote after you take your final papers five years from now?"

"I am neutral on suffrage," answered the singer. Then she added: "But I like the American women. They are the most beautiful in the world."

"How about the men?" asked County Clerk Schneider.

"All I can say is that although the American men are handsome, I am not going to marry an American."

That was a ray of light to the reporters, who were trying to get Miss Destinn to say something startling which could be "played up" with big headlines.

"Who's the lucky man?" they quizzed her.

"He's an Arabian. But I am not going to tell his name. He is an opera singer, and anyone around the Metropolitan will know whom I mean."

This is equivalent to Miss Destinn's announcing that she is to marry Dinh Gilly, the baritone, for he is probably the only Arabian opera singer known to fame, and, furthermore, it has been known in New York's operatic circles for a long time that the two Metropolitan stars are firm friends.

Mr. Gilly as War Prisoner

In fact, it was while on a visit to Miss Destinn's estate near Prague that Mr. Gilly was held as a prisoner of war, owing to the fact that he is a French subject. Miss Destinn used her influence to try to have Mr. Gilly released from surveillance in Bohemia, and when this could not be accomplished it was said that she refused to come to America for her present season. She did arrive, however, with many others of the Metropolitan company on the *Canopic*.

It was suggested to Miss Destinn that unless her Arabian husband also became



Emmy Destinn, Famous Prima Donna, Taking Out First Papers as an American Citizen. On the Left, County Clerk Schneider; on the Right, Ottokar Bartik, Miss Destinn's Manager

naturalized her own action would be nullified, for even though she took out her second papers five years hence she would, under the ruling of our court, lose her American citizenship and automatically acquire the citizenship of her husband in case she married a foreigner. Miss Destinn's comment was that it would be time enough to consider that question when it arose.

Friends of the singers state that Mr. Gilly has already been married once, but that Miss Destinn never has been.

"You may say for me," stated Miss Destinn, "that I did not take this step in naturalization on account of anything that has happened in Europe. For the

last two years I have been intending to take out first papers, as you call them."

That the public is interested in such an event in the life of one of its opera favorites may be gleaned from the fact that besides the reporters, her naturalization prelude attracted six photographers and two "movie" camera men.

As to her future arrangements, Miss Destinn said: "My contract with the Metropolitan Opera House expires with the close of the present season. So far I have not discussed with any one the renewal of this contract, and this matter is not up for discussion until the end of March. I shall, in any event, make a concert tour as far as California."

GOVERNOR AT CONCERT

New Jersey Executive in Throng which Hears Viafora-Dufault Program

Mme. Gina Ciaparelli-Viafora, the popular soprano, and Paul Dufault, the tenor, won warm favor in a recital at Jersey City on February 3, under the auspices of the Egan Association. Frank Bibb was the able accompanist. The program was presented at the Fourth Regiment Armory, and among the huge throng of listeners was Governor Fielder of New Jersey.

Mme. Viafora aroused keen enthusiasm with her rich, warm voice in "Un bel di" from "Madama Butterfly" and a group of songs in English. With Mr. Dufault's able co-operation she appeared happily in a "Carmen" duet. Mr. Dufault's finely resonant tones and his admirable diction evoked effusive applause.

Leaves Estate to Divorced Wife, Musical Clubwoman

Harry Wallerstein, divorced husband of Dr. Adelaide Wallerstein, who has since become Mrs. Noble McConnell, left his entire estate to his former wife in

his will which was filed last Monday in the Surrogate's Court, New York. Mr. Wallerstein died suddenly on February 5 while visiting the apartment of a Mrs. Hall, at No. 828 Seventh avenue. His estate is estimated at \$5,000. His former wife, who is rich in her own right, was identified with the organization of the Rubinstein Society and later of the Mozart Society.

Another Chorus for Koemmenich

Louis Koemmenich, conductor of the New York Oratorio Society and the Mendelssohn Glee Club, New York, has accepted an invitation from the Arion Society of New York to conduct the male chorus of that society for the remainder of the season. Mr. Koemmenich will prepare the third concert, which occurs in April and begins rehearsals this week on his program.

Gatti-Casazza to Bring Imperial Russian Ballet to New York

Under the management of Giulio Gatti-Casazza and the Metropolitan Opera House, the famous Imperial Russian Ballet will appear for a season of three months or more at the Century

Opera House, beginning next Autumn. This ballet, which is a national institution, will be brought to New York intact, with its own scenery and costumes. Nijinsky and Diagheleff will be among the stars of the company. This engagement disposes of the Century Opera House for the best part of next season and means that the Century Opera Company, if it continues active, will have to look elsewhere for a theater.

"CRUDE, VULGAR, COLD, HEARTLESS, INARTISTIC"

That Is New York, as Isidora Duncan Views It—So She's Going to Sail Away from Us

Crude, vulgar, cold, heartless, barren and inartistic! That, according to Isidora Duncan, the classic dancer, is what New York is. Our ambitions lie in electric signs and dollars, our art in office buildings, and Miss Duncan is sickened of us. So she is going to leave us for Italy on March 7 and take with her her fifteen child pupils whom she has been training in Rye, N. Y.

"Let me tell you one thing," Miss Duncan told a reporter of the New York Press. "There is no art here. They don't know art, and even if they did they wouldn't appreciate it. And so my children and I are going back—yes, we're going to return to war-stricken Europe, where, despite the awful conditions, art is nevertheless appreciated. Over there they are educated to it—it is born in them—but here in America—ah, it is a pity. Cold, heartless, barren, devoid of feeling and the finer things that go to make up an artistic nature! Is it any wonder that we are anxious and eager to leave?"

BISPHAM'S BROOKLYN RECITAL

Artistry of Noted Baritone Calls Forth Warm Enthusiasm

The artistry of David Bispham awakened its customarily strong response at a recital given by the baritone on February 4 at the Brooklyn Academy of Music. In point of appreciation the concert was a monumental success. The program was virile and full of human interest, and the fervent vigor of the singer as displayed in Gilbert's "Pirate Song" evoked warm applause. The other numbers were:

The Prologue from "The Atonement of Pan"; "Song of the Flint," from "The Cave Man"; "O, Perfect Love," "I Am Thy Harp," by Woodman; "I Sing the Battle," by Gene Branscombe; "Route Marchin'," by Stock; "Why Does Azure Deck the Sky?" "The Elf Knight," by F. Morris Class; "The Night Rider," "The Fate of Flimflam," by Bergh; Sullivan's "Orpheus and His Lute"; Elbel's "Calm Be Thy Sleep," and Bergh's setting of Browning's "The Pied Piper of Hamelin."

The accompaniments were played by Woodruff Rogers. G. C. T.

JENNY DUFALU IN NASHVILLE

Coloratura Soprano Scores Success at Ward-Belmont College

In her appearance at Nashville, Tenn., Jenny Dufau, the popular coloratura soprano, of the Chicago Opera Company, made a notable success. Her singing called forth much applause and in the aria "Ah fors è lui" from "La Traviata" she sang especially well. Miss Dufau sang at the Ward-Belmont College, and though her program was a trying one she was obliged to respond to numerous encores. Charles C. Washburn, the manager of the artists' course, was complimented on securing Miss Dufau for the sixth in this series of concerts.

Miss Dufau also made successful appearances at Houston and Birmingham during the past month.

Four Eddy Organ Recitals in Florida

Lovers of organ music in Florida have profited by Clarence Eddy's recent tour of that State. The distinguished American organist has appeared with striking success in Gainesville, St. Petersburg, DeLand and Jacksonville, being greeted with cordial applause in each of these cities. His programs, which appealed to musician and layman alike, were eagerly heard by record audiences.

Greetings from Detroit

To the Editor of MUSICAL AMERICA:

Please place me on your list as a subscriber. Greetings to the most interesting musical publication in the world.

Sincerely,

LILLIAN SHIMBERG.

Detroit, Mich., February 4, 1915.

TREMENDOUS SUCCESS of MELANIE KURT

IN HER DEBUT AS ISOLDE, FEBRUARY FIRST
METROPOLITAN OPERA HOUSE
AS INDICATED BY THE NEW YORK NEWSPAPER CRITICISMS

N. Y. Sun.

A woman yet in the bloom of youth, she is tall and well proportioned, has both grace and dignity of movement and a face agreeable to the eye and capable of expressing moods and emotions. The voice is a true dramatic soprano with sufficient power for this taxing rôle and with the range necessary for its compass. It was a pleasure to hear this fresh, unworn, youthful voice and to note the confidence with which it attacked the boldest phrases of the music.

Mme. Kurt's declamation was admirable, but she showed also an ability to deliver legato passages in a manner not common among German dramatic sopranos. In her interpretation she showed a firm grasp of the content of the rôle. Her impersonation had warmth, tenderness, force, and intelligence.

It is long since the Metropolitan stage has seen such a pleasing personal success as that of last evening.

N. Y. World.

The Metropolitan has secured a dramatic soprano whose voice, musicianship, interpretative skill and histrionic powers are of the first rank.

Throughout the difficult first act Mme. Kurt charmed through her feminine appeal quite as much as by her artistry. Tall and of good figure, the singer bore herself in the regal manner her rôle demanded. She was an Isolde to the eye no less than to the ear.

When the curtain fell on the opening scene the usually reserved Monday subscribers applauded with spontaneity and insistence. Three times Mmes. Kurt and Matzenauer and M. Urlus were recalled, and at length the soprano responded alone. A renewed demonstration resulted in three individual recalls for Mme. Kurt, and, finally, two others which she shared with the tenor.

It is a long time since Metropolitan patrons have listened to a dramatic soprano whose voice is of such lovely quality as that heard last night.

Mme. Kurt sang with authority, and in the long second-act duet with Tristan her legato was admirable, her intonation and diction flawless and her mezza-voce a delight.

N. Y. Press.

Though she had to face a gathering of Giulio Gatti-Casazza's socially most distinguished and at the same time least demonstrative subscribers, Mme. Kurt won legitimately the most extraordinary triumph the writer can recall in twelve years of experience as a constant visitor to the big lyric theater on Broadway.

Despite the natural reserve of a Monday night audience a veritable storm of applause swept the house after the first act, and continued without a pause until there had been eight curtain calls.

Three times Mme. Kurt, her mobile features radiant with joy, appeared before the curtain alone, and each time the noise of approval, swelled by a chorus of bravos, became deafening.

A Really Great Artist.

Mme. Kurt is a singer in the true sense of the word. More than that, she is a great singer, and, marvelous to relate, not a lyric soprano, nor a mezzo-soprano, nor a contralto, labor-



ing under forced draught, but a genuine dramatic soprano. That was the real secret of her memorable success last night.

For the first time in years the Metropolitan Opera Company has managed to discover a true dramatic soprano. For the first time since the palmy days of Milka Ternina opera-goers can now hear Isolde—and Brünnhilde and Kundry, too, as we shall doubtless find out—sung with all the sustained power and intensity which that difficult rôle requires.

Beauty, richness of timbre and scope are the principal characteristics of Mme. Kurt's splendid voice. From the lowest to the highest note of a range embracing two full octaves there is hardly a tone that does not ring out full, round, vibrant. But even in the loftiest altitudes, scaled with consummate ease and assurance, her voice has emotional vitality and body.

N. Y. Post.

Seldom has a new singer been acclaimed so enthusiastically as she was after the first act of the opera, and again after the second.

Mme. Kurt's voice is pure in quality and intonation, and of the truly Teutonic volume required in the climaxes of Wagner's operas.

N. Y. Mail.

The German soprano was emphatically a beauty.

The Kurt voice is a brilliant specimen of the grandiose type. In spite of its great volume it is finely polished and artistic in its details, like an impressive piece of Greek sculpture. It is the kind of voice to which one can listen without the uneasiness of wondering whether the next note will be sharp or flat or shrill or breathy, for its effect is always of complete resourcefulness.

N. Y. Tribune.

This was the triumph won by a newcomer in the Metropolitan company. Melanie Kurt effected her entrance on the American stage in the rôle of Isolde. A young singer, but a finished artist; a woman who, besides a beautiful voice, fresh, tuneful, vibrant, sensuously charming, possesses comeliness, intelligence, imagination, dramatic instincts, feeling and a marvelous power of awakening emotion in others. A singer who could and did body forth the ideal of a youthful princess who had the regal pride belonging to a figure of poetical romance and yet was all woman; an actress as spontaneously eloquent in pose and gesture as she was in vocal utterance; one who seemed never to have come under the sway of the puppet conventionality which has taken too great a hold on the works which ought to know nothing of it.

A rare wisdom or a fine instinct saved her from the mistake of forcing her tones. Their purity of quality and intonation carried them not only to the ears, but also to the hearts of all who heard them. Long before the end of the first act she had established herself in the favor of an audience which we are tempted to describe as singularly discriminating; and recall upon recall, loud, spontaneous, inspired equally by admiration and gratitude, rewarded her after every fall of the curtain.

N. Y. American.

Mme. Kurt proved herself the possessor of remarkable histrionic powers and a singer of vast accomplishments.

From a musical standpoint her Isolde was superb. She possesses a flexible, powerful and vibrant voice over which she exerts remarkable control.

N. Y. Times.

Before the first act was finished Mme. Kurt had disclosed qualifications sufficient to establish herself in the admiration of the audience as an artist of high and in some respects the highest rank.

In making her first New York appearance in a part so arduous as that of Isolde, and one in which she has had so many illustrious predecessors here, Mme. Kurt courted some exacting comparisons, in which she held her own as not many to-day could do. Her voice is her greatest possession as an interpreter of the lyric drama. It is a veritable soprano, of a truly beautiful quality, of great power, ranging upward to a point where she took the highest notes of the part with certainty, without effort, without trepidation. Her intonation is of unusual accuracy. One of the delightful features of her art as she disclosed it in "Tristan" last evening was the clearness of her diction and the excellence of her declamation, which she has the subtle skill to fuse with a true cantabile style of singing and with a fine feeling for the molding of the phrase and a command of dramatic accent and poignant expression. Her singing, in short, is that of a true artist, endowed not only with rare qualities of voice, but with some of the finer fruits of study, and especially with intelligence.

Mme. Kurt presented a regal and imposing figure as the Irish princess; a force of pathetic traits; her movements and gestures had distinction and impressiveness.

It was not strange that Mme. Kurt made an immediate success and that she was recognized, evidently, as an important acquisition to the forces of the Metropolitan Opera House. After the first act she was recalled with much enthusiasm and persistence, and again after the second act. She was left, in fact, in no doubt as to the admiration evidently aroused by her performance in all portions of the audience.

N. Y. Herald.

It is likely that a great share of her success is to be attributed to the fact that she is different from the Isolde heard here recently. She is younger, her voice is fresh and her gestures have the abandon of youth. She is, above all, a most intelligent singer and a good musician. No orchestral rehearsal had been deemed necessary. Mr. Toscanini, who conducted last night, had simply "tried her out" at the piano beforehand. Yet last evening she did not so much as glance at conductor or prompter during the performance.

This absolute certainty stamped not only her solo singing, but was reflected in the various ensembles in which she was concerned. The second act love duet with Mr. Urlus, who was the Tristan, was a beautiful incident. Small wonder that enthusiasts cheered when Mme. Kurt appeared before the curtain alone after that act.

N. Y. Staats Zeitung.

Her voice, aside from its lyric euphony, is a pure, heroic organ, velvety and capable of highly dramatic expressiveness.



Dear MUSICAL AMERICA:

The announcement that the distinguished manager, Mr. Charles A. Ellis, known for so many years as the business manager of the Boston Symphony and of various great artists, including Mme. Melba, Mr. Kreisler and Mr. Paderewski, had signed a contract with Miss Geraldine Farrar, for her services for the entire Season 1915-1916, and that he was arranging a concert tour for her, from Coast to Coast, coming on top of the announcement of Mr. Hertz's retirement and Mr. Caruso's premature departure for Monte Carlo, with rumors that some of the other distinguished artists would not be re-engaged for next season, has naturally thrown not only the musical world, but the music loving public, into more or less excitement as to what the future of opera at the Metropolitan, the greatest opera house in the world, would be.

First of all, do not let us get excited; let us keep cool.

With the very wealthy, public spirited men, headed by Mr. Kahn, on the Board of Directors, and with so experienced and astute a general manager as Signor Giulio Gatti-Casazza, and with the entire world of artists virtually at their disposal, through the closing of most of the opera houses in Europe, on account of the war, there need not be the slightest anxiety that we shall not have opera next season, and of the same high character, that we have had this season, and in the past. So the public may rest easy on that score.

Furthermore, it should certainly appeal to the common sense of those who are interested, that we are in a poor state if opera has to depend upon one great tenor or on one very talented prima donna.

Those of us who can go back for a generation or more have again and again seen the time that artists of the highest distinction and the greatest popularity yielded to the demands of age, or passed away from us, for one reason or another—and yet opera went on—and sometimes better than ever before.

In fact, we may say that while many claim that we have no longer the singers of the past, yet, on the whole, the performances have certainly reached a higher standard than existed even, let us say, ten years ago.

* * *

With respect to the general situation at the Metropolitan, and also with regard to Miss Farrar's personal relation to it.

Under the contracts which came as a legacy, to the directors and Mr. Gatti-Casazza, and under others, which had been made, the leading singers received four and six times as much as they had ever received before in their lives, in Europe. The result was that the Metropolitan Opera Company, even under the most favorable conditions with crowded houses at every performance was just able to come out even.

Under the conditions which exist in business, with even our wealthy class unable to maintain the expenditures that they have been accustomed to, and with all the disruption to commercial, financial and industrial life that the war has caused, it stands to reason that opera would have to suffer. It has.

There is no concealment of the fact that there will probably be a considerable deficit this season at the Metropolitan.

With this situation before them, the directors announced that they would not concede the advances which had been demanded in the past from such of their singers who became popular favorites.

This led some to believe that the management was cutting existing contracts and was not living up to them, whereas, as a matter of fact, the Metropolitan Opera Company is the only operatic company in the world to-day which is living up to its contracts and meeting them, dollar for dollar.

The announcement made on behalf of the directors and the management, pertains wholly to the future.

This announcement was accompanied, later, by another to the effect that certain of the artists who had been receiving large sums would be expected, under existing conditions, when their contracts were renewed, to accept a reasonable reduction, all of which was pre-eminently fair. It has been applied to every business these times.

Such was the situation when Mr. Ellis—who is a shrewd business man—entered into negotiations with Miss Farrar, who was understood to have been seriously concerned with regard to the action of the directors, for the reason that she figured that she, if no one else, had an absolute right to demand an increase on her contract, owing to the fact that she could claim, (and, I will admit, with justice) that Signor Caruso and she had proven themselves to be the great drawing cards of the season.

Having had, so far, no word from Mr. Gatti, as to what his intentions were with regard to next season, except from what she could read in MUSICAL AMERICA and other papers, namely, that when April came, he would announce to the public his engagements for 1915-1916, after the meeting of the Board of Directors, Miss Farrar, no doubt, concluded that it would be wise for her to sign a contract with Mr. Ellis, who states that he has engaged her for the whole season, at a higher figure than she was getting. Mr. Ellis admits that whereas Miss Farrar was getting but \$1,300 per performance, his contract calls for "something over \$1,500 per performance," whatever that may be.

Difference of opinion will arise, because while Miss Farrar no doubt considered that it was Mr. Gatti's place to come to her after the turn of the year, with a proposition, or, at least, intimate what his views were, Mr. Gatti, no doubt, feels (and, I think, with considerable justice) that his course to Miss Farrar has all along been so considerate, that he has given her such splendid opportunities, that she should certainly not have concluded a contract with another manager without at least giving him the chance to make a fair and reasonable arrangement with her.

* * *

Having said this much let me add that it looks to me very much as if Miss Farrar, aroused by the declaration of the directors that there would not only be no advances in salaries for next season, but possible reductions, which, if not acceded to, would mean no re-engagement, made up her mind that she would make the contract which Mr. Ellis offered, and which, you know, covers both operatic, as well as concert performances. In doing this she felt that, backed as she is by a large following, especially among operagoers, she would place herself in a position where she could virtually dictate terms to the opera management.

This has been the unfortunate position in the past, namely, that the great singers have been virtually able to dictate terms in this country, some of which have been undoubtedly excessive.

It lasted because the directors were all more or less wealthy business men to whom opera was a matter of interest and public spirit; perhaps to some, the means of gratifying the social ambitions of families, and therefore, as long as the thing came out about even, they were not particularly concerned.

However the position finally became intolerable, under the pressure of existing conditions. A halt had to be called.

* * *

I presume Miss Farrar will say: "I am just a little American woman. If I don't take care of my own interests, who will, pray, do so for me?"

"Yes, My Lady," I would reply, "that is all very well. But never forget that your success has been won with the tremendous backing of the Metropolitan, with all the assistance given by an unapproachable orchestra, led by that genius, Toscanini.

"Never forget that you have had the support of artists of unequalled ability, who worked with you, like Signor Caruso, Signor Amato and Signor Scotti. Also do not forget that some of your most successful appearances, when

the house was sold out, were made with the greatest drawing card in opera to-day, Enrico Caruso.

"Now, with all the vogue that you have had, not forgetting the talking-machine business, which certainly has helped your popularity, you are to appear, and be tested, on the concert stage, where you have already made some success, it is admitted, but where you will be without all the allurements of scenery, costumes, great artists to assist you, a great orchestra with a wonderful conductor to accompany you.

"Perhaps the comparative rest—for you will have to learn no new rôles—the change of scene, the travel, seeing new faces, may be of service, but never forget that your real *métier* is the stage of the opera.

"Finally do not forget that while you have personally, and deservedly, a great following, there are also a large number of people who are very seriously considering the proposition as to whether all there is to opera is summed up in one tenor or in one soprano, even if their names are Enrico Caruso and Geraldine Farrar!"

* * *

With respect to the production of Leoni's "L'Oracolo," last Thursday night, I am disposed to consider it from what Signor Gatti believes should be the proper standpoint, namely: How did the public like it? Never mind about the musicians and the critics and the *cognoscenti*.

It must be frankly admitted that the performance was followed, from start to finish, with the most intense interest—an interest so absolute that on one or two occasions, when an ill advised claque tried to interrupt with applause, this applause was promptly hissed down.

At the conclusion, there was unmistakable evidence that the work had won popular favor, and this, in spite of certain drawbacks, which I felt would affect the production, and to which I alluded last week. Works of an intimate character do not appear at their best on such a large stage and in such a spacious auditorium as those of the Metropolitan. Furthermore, where some of the action takes place on a semi-darkened stage, representing evening or night time, many of the fine points are, necessarily, lost, more particularly to those who are in the rear of the house, whether in the parquet, boxes or in the upper parts of the house.

You will publish the story, and your critics will review the music.

For my part, I think the management was entirely justified in producing the work. If the music is not wonderfully inspired or very original, that is a matter between the critics and the composer.

The great question is: Did the work please? Was it of sufficiently good character, musically and dramatically, to interest, and therefore be worthy of production? On all these points, I think, the answer must be emphatically in the affirmative.

The one part that stands out is that of *Chim-Fen*, the rascally keeper of an opium den, which was played with that wonderful art for which Signor Scotti has already become world-famous.

To those who, like myself, when they go to the opera, are not absorbed merely by the singing, but look to the artistic presentation, particularly to the dramatic work as well, here was a bit of character acting that was inimitable—and I can remember some very able and distinguished actors who have, before this, assumed the rôle of the Chinaman.

The imperturbable, colorless, expressionless face, with nothing to give an idea of the emotions expressed, except the eyes and the hands, was assumed by Signor Scotti with such life-like truthfulness that those who have known or been with the Chinese at all, realize what careful study he must have made to accomplish the effect.

Most of us were so far away from the scene, where, at the end, *Chim-Fen* is killed, that we were unable to get all the nice points of Signor Scotti's acting, especially as Mr. Didur bent over him somewhat excessively.

Scotti's unique power is, that he can absolutely submerge his own personality in that of the rôle he assumes. This is the distinguishing characteristic of your true artist, and that is why those who have seen his *Falstaff*, his *Scarpia*, his *Iago* and now his *Chim-Fen*, have positive difficulty in believing that all these rôles are played by one and the same man.

* * *

Mlle. Bori was charming as the young Chinese woman. She sang with good effect and won much applause.

Mr. Botta sang his rôle with sufficient effusion, but rather suggested the Italian than the Chinese temperament.

Mr. Didur again added greatly to the good opinion he has won the last two seasons.

Among those who contributed notably to the unquestioned success of the opera was Signor Polacco. We haven't heard very much about this distinguished conductor this season, who seems to have kept himself, or been kept, very much in the background, but the musical public realize thoroughly that he is one of the most valuable, as he is one of the most able and conscientious, members of Mr. Gatti's organization.

* * *

Being a one-act opera, produced to give the management an opportunity to make a change from the everlasting double bill of "Cavalleria" and "Pagliacci," it gave the critics an opportunity to refer to such other short operas as have been introduced in past seasons.

Mr. Henry E. Krehbiel, of the *Tribune*, was not slow to seize the chance to drag in Victor Herbert in an exceedingly uncomplimentary manner. In referring to his "Madeleine," he calls it a "futile effort, in which Mr. Gatti paid a sorry compliment to American composers and the patrons of the Metropolitan." He furthermore derides "the attempt," as he calls it, "to dignify Mr. Herbert's opera by the statement that it was booked for performance in Paris—a promise which has gone the way of the snows."

Mr. Krehbiel's vindictiveness has a personal reason. Ever since the production of "Madeleine," which Mr. Krehbiel saw fit to score unmercifully, Mr. Herbert has never lost any opportunity, especially at public banquets, to provide the "roast" for the meal, in the shape of Mr. Krehbiel, and it must be confessed by those who have been present while the cooking was being done, that Mr. Herbert did it "to a turn."

Henry T. Finck, of the *New York Evening Post*, however, is more fair. In his review of Leoni's opera *à propos* to the scene being laid in California, he alludes to the fact that Victor Herbert caught some of the romance and local color of that state admirably in his "Natoma," which, Mr. Finck does not hesitate to say, is "the best opera ever composed in America, far superior to Puccini's 'Girl of the Golden West'"—an opinion with which I heartily agree.

If the New York verdict on "Natoma" was not as favorable as might be, one of the reasons again being that some of the scenes were not suited to a large auditorium, the verdict of the country was distinctly favorable, for the opera has been produced, I do not know how many times, but in a great many cities, to enthusiastic and crowded audiences.

* * *

They say that after her first appearance, Melanie Kurt cried, in her dressing room—but it was from joy at her triumphant début. Let me add my own felicitations, and for this reason: In winning her success, Mme. Kurt challenged comparison with some of the greatest singers of the world who have, within the last decade, appeared in the rôle in which she appeared. Further than this, however, the Metropolitan audience is the most difficult in the world to please, as I believe I have told you before. Not alone are there the Americans who have heard everything and everybody here and abroad, but there are the Italians, who have their ideas; the Germans, with theirs; the French, with theirs; the Spaniards, Russians and Swedes, with theirs; so that any artist who can, in leading rôles, please all these different tastes and viewpoints and win such a success as Melanie Kurt has done, can go, with comfortable ease, and try her luck anywhere in any opera house the world over!

So Paderewski is coming to America, after all, this season—and soon. He is not, however, coming for a professional tour, but in order to raise some money for the Polish Relief Fund.

'Tis just like him, for surely, among the great virtuosi no one is more public spirited, no one is more generous, than the great Pole.

Your MEPHISTO.

Calvé to Sing in Behalf of French Soldiers

Mme. Emma Calvé is to make her first public appearance of the season in this country at a concert in Aeolian Hall, New York, on the afternoon of February 18, in aid of the Lafayette Fund and the French Red Cross. In accepting the invitation to be the principal soloist on this occasion, Mme. Calvé wrote: "My poor France! After having sung for my people in every cathedral and hospital, my heart turns to America, the land of happiness. I cannot conceive of a more appropriate occasion for me to appear again in your country than this, to relieve the soldiers in the trenches."

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Grenville Vernon in New York Tribune.—Perhaps first honors last night went to Mr. Thomas Chalmers, a young American baritone, whose Amonasro proved altogether worthy of the traditions established by the Metropolitan stage. Mr. Chalmers' clear, resonant, youthful voice, his fine bearing, his fire, his dramatic intelligence should bring him to regions other than those devoted to popular opera. In addition his diction was as distinct as even the most enthusiastic lovers of English could desire. Quite the best that has been heard of late years on the New York stage.

Henry T. Finck, in Evening Post.—Mr. Chalmers, a young American baritone, was delightful to listen to. He has plenty of fire and dramatic power, a beautiful voice and no difficulty whatever in making his English understood throughout the house.

Wm. J. Henderson, in New York Sun.—Mr. Chalmers, a young baritone, who brings to every rôle artistic ideals and unflagging sincerity, was an excellent Sharpless. His action is manly and unaffected and he sings musically.

Jno. Hauser, in N. Y. Times.—On the other hand, Thomas Chalmers, as the elder Germont, rose far above the average. His singing in the second act was beautiful, both for the quality of the tone and the manner in which it was phrased.

Edw. Ziegler, in N. Y. Herald.—Mr. Thomas Chalmers' singing of the Toreador song drew more applause than any other single episode in the opera and was well deserved.

Max Smith, in N. Y. Press.—His is an art which shows every evidence of careful study and a workmanlike application of his abilities. His Marcel is comparable to the work of artists' whose names appear in larger letters.

Sylvester Rawling in N. Y. World.—Of the principals, Thomas Chalmers in the rôle of the senior Germont gave the most creditable performance. His fine, resonant voice was in splendid condition, and he sang with much distinction.

Mr. Chalmers will devote the remainder of this season and all of the next to concert work. Announcement of management later.

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PERFORM CONVERSE OPERA

Resident Forces of Bloomington, Ill., Sing "Pipe of Desire"

BLOOMINGTON, ILL., Feb. 6.—This city, which a short time ago sprang into the limelight with the claim of having produced more famous people than any city of its size in the country, again made a bid for distinction recently by producing a grand opera by an American composer. "The Pipe of Desire," the \$10,000 prize winning opera by Frederick S. Converse, which has been produced only in Boston and New York, had its third American presentation in this city under the auspices of the Wesleyan College of Music, one of the strong musical colleges of the West.

Henry P. Eames acted as conductor and manager and an orchestra of forty-two local musicians and a chorus of forty and a ballet of sixteen all did most effective work. The staging, costuming and lighting, under the management of Winifred Kates, compared favorably with many metropolitan settings.

Large and enthusiastic audiences, many out-of-town visitors and box parties, attended the performances. The cast was mostly local, W. P. Phillips as the *Old One* perhaps carrying off the honors. C. E. S.

Sing Sing Prisoners Hear Recital by David Bispham

OSSINING, N. Y., Feb. 10.—Having recently had the privilege of witnessing a leading theatrical production before its New York premiere, the prisoners at Sing Sing last evening were provided with a rare treat in the shape of a recital by David Bispham, the noted baritone. Mr. Bispham was introduced to his hearers by his friend, Warden Thomas Mott Osborne. Mr. Bispham went through his whole program twice, for the benefit of two squads of 800 men each.

Leopold Wolfsohn, music teacher, of No. 1864 Seventh avenue, New York, who has been sued for separation by Mrs. Wolfsohn, has filed an answer in which he contends that the court should give the separation to him instead of his wife.

PARIS BARS PUCCINI OPERAS

And Germany Takes Similar Action Against Works of Leoncavallo

As recently announced in the Berlin correspondence of *MUSICAL AMERICA*, Giacomo Puccini has written to the German Theatrical Society in Berlin denying that he ever joined in expressions of hostility towards Germany, and according to a Paris despatch of February 8 to the *New York American* this action has made trouble for the composer in Paris. The despatch says that the *Opéra Comique* has dropped all the Puccini operas from its repertoire.

On the other hand, Puccini's brother composer, Ruggiero Leoncavallo, is said to have aligned himself publicly with those who have protested against the bombardment of the Rheims Cathedral with the result that his operas have been removed from the repertoire in Germany.

Thuel Burnham's January Recitals

Thuel Burnham, the American pianist, is now on tour throughout the United States, and will continue to be on tour until the end of May, under the management of Harry Culbertson. During the month of January this talented pianist gave upwards of a dozen recitals, including Birmingham, Ala.; Houston, Tex.; San Antonio, Tex.; Chicago, Cedar Rapids, Ia.; Davenport, Ia.; New York City; Burlington, Ia.; Athens, Ala.; Athens, Ga.; Brookhaven, Miss.; Sioux City, Io., and Grinnell, Ia. At each appearance Mr. Burnham achieved uniform success.

Henry L. Gideon, organist of Temple Israel, Boston, and Constance Ramsay Gideon, mezzo-soprano, have returned to Boston after a five weeks' tour of the South and Middle West. The first two weeks of January they spent in New York City with Mary Antin, author of "The Promised Land," with whom they are collaborating upon a collection of Yiddish folk-songs. Among the concerts given by the Gideons later in January were two appearances in Louisville, Ky.; one in Evansville, Ind.; two in St. Louis and one in St. Paul. They have already planned to revisit these cities in January, 1916.

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New York Evening Mail: "Henriette Wakefield sang inspiringly."

Milwaukee Journal: "Miss Wakefield has a rich cultivated mezzo voice. Her aria with orchestra (St. Louis Symphony) from 'Samson and Delila' was presented with a languorous yearning and restrained feeling, a soft emotional glow that was well suited to the text."

New York American: "Miss Wakefield's rich mezzo was a special pleasure."

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W. J. HENDERSON in the New York SUN,
Jan. 18, 1915:

The characteristics of performance by which these eminent artists are known are familiar ones. Grace and ease of style, fine finish and a remarkable co-operative sympathy in the expression of feeling and poetic sentiment were again features of their playing last night, although if it were feasible they seemed to have gained in the art of ensemble as a whole.

Never before have they played here with more, if as much, ravishing beauty of tone and such lovely shading as belonged in character to the compositions they interpreted.

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PERCY GRAINGER AS A PIANO TEACHER

Australian Musician No Believer in Set Rules for Teaching—His Studies in Rhythm—This Composer an Expert as Performer and Teacher of Guitar

By HARRIETTE BROWER

IT has been aptly said that a musician can do little or nothing without enthusiasm. To meet and talk with Percy Grainger, the Australian-English pianist, composer and teacher, is to realize strongly that the quality of enthusiasm is a potent force in his character and career. According to his own testimony, he loves to play, to compose, to teach, to visit new lands, to become familiar with new people. He has the youthful buoyancy which welcomes with eagerness each new event and experience. He has already played in many lands and seen much of the world.

"I have also found some time for teaching," relates Mr. Grainger, "though this work must necessarily be frequently interrupted on account of my tours as a pianist. I enjoy teaching immensely; it is such individual work; it is like conducting in its effort to bring out the meaning of the composer through another medium of mentality. It is showing others how to express the idea. This is where the true teacher can so greatly assist the pupil, in being able to show him exactly how the effects are to be made, provided, of course, that the pupil is anxious to learn how. As for methods of technique, I do not in general care for them. I avoid them. They are often only an excuse for laziness, as they prevent the pupil from thinking for himself. As for technical training, he can get it—after the foundation is laid—in the pieces he studies. I do not believe in set rules for technique; if the player wants to turn his hand upside down and play with the palm uppermost, I dare say he could do it, if he worked at it with the same zeal that he does with the accepted position. In other words, I believe strongly that we should inculcate principles of technical freedom and individuality in every player.

"Pupils often come to study with me from the various countries where I have appeared. I have played much in Holland and Scandinavia, and students come to me from those lands. The Dutch are a very musical people, and the English are also talented; but they don't like to work. In this respect I fancy the Americans are somewhat like them."

"As you only accept advanced students," I remarked, "you do not have to go through technical drudgery with them or teach them time or tone sense. For instance, do you ever use the metronome?"

"Yes, indeed; it's great fun playing with the metronome, if only to see how different the mechanical idea of rhythm is from the real feeling for rhythm. I don't find people in general so deficient in this quality as is often imagined. I have made many studies of rhythm among different peoples. The common peasant, with no cultivation whatever, has a natural sense of rhythm. It will not harmonize with the beat of the metronome, I grant you, but it is a very forceful and individual thing. He will put a swing and 'go' into a popular air which could never be found in mechanical rhythm. Mechanical means may be necessary in the student's early stages, especially if the learner has not a just

conception of the various note values. The metronome can be used, too, when one is working for velocity. It may be added that the metronome markings in pieces are generally incorrect.

"As to instructing beginners, I find, of course, no necessity for doing this on the piano; but I have taught beginners on the mandolin and guitar. I am very fond



Percy Grainger, Noted Australian Pianist and Composer

of the combination of these instruments with strings and have written a number of compositions for a small body of string players. I play the guitar, and have a special method of performing on it. I prefer to instruct an out-and-out beginner than to take some one who has played pretty well, and be obliged to show him all over again. Later on I shall bring out some of these compositions in America. At present I prefer to come before the American public as a pianist.

"To return to the subject of piano teaching, I make a great study of pedal effects with my pupils. The subject of pedaling is one not well understood; most wonderful tonal colors can be produced by artistic use of the pedals." Mr. Grainger seated himself at the piano and played a brilliant passage ending with sustained chords, for which he used shifting, vibrating pedals with charming effect.

"Another point I make is the bringing out of a melody note above the other notes of a chord; that is to say, making one tone in a chord louder than the rest. The ability to do this comes with practice, for it is not easy to accomplish at first. Most learners think they must play such chords loudly, whereas the best way to study them is *piano*."

Julia Heinrich Sings Father's Songs in Boston Recital

BOSTON, Jan. 31.—Julia Heinrich, daughter of Max Heinrich, the baritone, appeared in Boston after a lapse of some years on Wednesday afternoon in Jordan Hall. Her father played her accompaniments. Miss Heinrich has been singing in Hamburg Opera for the last five years. She has a remarkable voice, fresh and youthful, and of unusual range and emotional capacity. The upper tones may yet be developed to advantage, but as a whole this concert displayed the

talent and the vocal ability of a young singer whose sincerity and enthusiasm supplemented admirably her natural gifts. She sang three songs by Mr. Heinrich, "Ueber die Heide," "Herbstabend" and "Deine Stimme," and these were interpreted with the utmost sympathy. These songs are commendable for their straightforward, melodic manner, the skilful treatment of voice and piano and the genuineness of the mood, which is in each case one of sadness. Mr. Heinrich played very musicianly and spirited accompaniments, and with the singer acknowledged the cordial reception of his own songs. The audience was not large, but its enthusiasm was deeply felt.

O. D.

Phillip Gordon, Pianist, in Liszt-Chopin Program

Phillip Gordon, whose pianistic gifts have been remarked in these columns, gave his first recital on February 1, in the Wanamaker Auditorium, New York. His program was chosen from the compositions of Chopin and Liszt and was brief. The posthumous E Minor Waltz, the Berceuse, the "Revolutionary" étude and two ballades of the Polish master were interpreted with breadth and technical surety. One feels grateful to Mr. Gordon for including the distinguished and unacknowledged F Major Ballade. The Liszt numbers were the Etudes in D Flat Major and F Minor, "Waldesauschen," and the "Mephisto" Walzer. A fair-sized audience applauded the talented young pianist heartily and demanded several extras.

B. R.

Florence Hardeman in Musicale

At the musicale at the home of Emma Thursby on Friday afternoon, January 29, Florence Hardeman, the young American violinist, who returned from Europe last Fall after study with Serato and Auer, appeared. In a number of solo pieces she was received with decided approval. Miss Thursby recalled her own tours in Europe with Leopold von Auer, who was a noted solo violinist for many years before he devoted himself to teaching. Miss Hardeman's accompaniments were finely played by Mrs. Adolph Klein, prominent in musical circles in Cincinnati, who has been visiting in New York during the last few weeks.

Big Rochester Audience for Boston Orchestra

ROCHESTER, N. Y., Jan. 26.—Dr. Karl Muck and the Boston Orchestra gave a concert at Convention Hall before a very large audience last night. The program, which was characterized by the perfection of finish and absolute unanimity for which this organization is famed, included the Beethoven "Eroica" Symphony, Overture to "Genorera," Schumann's "Don Juan" and Weber's Overture to "Euryanthe." The Strauss poem was received with greater enthusiasm than any other number. The concert was the last of the Ellis series under the local management of James E. Furlong. F. R. B.

Ready Response to Frederic Martin's Art at Lebanon College

ANNVILLE, PA., Jan. 29.—Frederic Martin, the basso, participated in the artists' course given at Lebanon Valley College Conservatory of Music, by presenting an attractive program in Engle Auditorium on Monday. A very large audience showed warm approval by prolonged applause. E. Edwin Sheldon, director of music at the conservatory, presided satisfactorily at the piano.

Two Sonzogno Firms

From the office of Edoardo Sonzogno, Milan, MUSICAL AMERICA has received the following communication: "Please rectify a statement in your number of MUSICAL AMERICA, October 24, 1914. The publishing firms of Riccardo and Lorenzo Sonzogno are not the same firm. Riccardo is from a great and ancient

house of Edoardo Sonzogno; Lorenzo is a new house in competition."

Concerning the above, Edoardo Perris, representing the Musical House L. Sonzogno in America, makes this statement to MUSICAL AMERICA: "In regard to the kind interview which you published in your estimable paper in reference to Lorenzo Sonzogno, I have nothing to rectify. The only mistake was that it was Lorenzo Sonzogno, not Edoardo, who was in Berlin with Leoncavallo at the 'Roland of Berlin' premiere." Mr. Perris stated that the original house of Sonzogno had belonged to the late Edoardo Sonzogno, uncle of Lorenzo and Riccardo, each of whom now has a house of his own. He added: "Riccardo has a printing house, etc., and Lorenzo has the musical business, dealing with the composers and authors." Mr. Perris leaves this week for Italy and announces that he will return in April.

Vienna Wants Russian Tenor, Despite War

A New York Sun Paris despatch of January 12 says: A curious instance of how slightly the war is affecting some interests in Vienna is afforded by a letter written on December 7 by the director of the Imperial Opera House to inquire from an agent in Paris what had become of a certain tenor (a Russian) with whom the director had made a contract for the present season. The director asks if the tenor is ready to fulfill his contract. "Because," he continues, "you know a tenor is always a tenor and there are not many, especially after such a war, which certainly has no more respect for the life of a tenor than for any one else." The director is not likely to enjoy the services of his tenor while the war lasts, as the law against trading with the enemy is enforced in France.

Mary Jordan Soloist with Jersey Choral Club

The season's first concert of the Orpheum Club of Ridgewood, N. J., under the direction of Wilbur A. Luyster, was given in the Play House, Ridgewood, on January 20. The soloist was Mary Jordan, contralto. The club displayed commendable efficiency in numbers by Greely, Shelley, Hatch, Hadley, Trotter, Lohr and the Huhn "Invictus." Miss Jordan was heard to advantage in the spring song from Samson and Delilah; a group of Brahms songs, including the noble "Sapphische Ode"; a group of songs in English, by Ware, Bayley and Salter, and the Verdi Aria, "O Don Fatale." Her reception was enthusiastic and she responded to well deserved recalls. The club numbers about thirty members and has been in existence five seasons.

Contains Much That Is Helpful

To the Editor of MUSICAL AMERICA:

I desire a copy of your paper, published in February of last year, containing an article headed "The Minor Artist—His Field and Possibilities." I wish it for use in the Vocal Department of the Kansas City Musical Club.

I am a subscriber to your paper, and I want to say that we all look forward to its coming each week, as it contains many helpful things, and all the musical notes of importance.

Respectfully,

MRS. GEORGE C. STEPHENS,
Chairman Vocal Department, Kansas City Musical Club.
Kansas City, Mo., Jan. 11, 1915.



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WHEN MUSICIANS ENTER VAUDEVILLE

Possibility of Detrimental Effect Upon Their Future—Difference in Case of Singers and Instrumentalists—How the Vaudeville Managers Are Seeking to Raise Standards Through Music

By ROBERT GRAU

AT no time since modern vaudeville reached its so-called uplift stage has the invasion into its realm by well known singers and instrumentalists been so widely discussed as at this time, when in a palatial Broadway playhouse not a few of the highest grade artists have seemingly changed their environment with grace and dignity. Yet there is no better time than the present to utter a few words of caution to those in the musical field who may be tempted by the lure of a largely increased emolument to give temporarily of their artistry in the same manner as have David Bispham, Karl Jörn and Orville Harrold.

More often than not the sole object of the vaudeville magnate in making such engagements is to secure what is known as a "Monday act" with which to "headline" the announcements. The question

of an artist's value in the distinctly artistic sense is scarcely considered in the making of terms. If it happens that a "hit" is scored the artist may be spared much humiliation and may even have a continuous route for fifteen or twenty weeks meted out to him. The most to be expected is what in vaudeville parlance is referred to as "once around." It is rare indeed that the celebrities of grand opera who are lured into accepting vaudeville contracts are heard a second week in the same theater. Still fewer have been honored by return engagements in later years, and the number who never again face the public in the field wherein they achieved their fame is so large that the writer believes the artist should exercise much discernment before making so revolutionary a move, particularly if the career of that artist has reached the stage where a discriminating public may regard a resort to vaudeville as a retrograde movement.

The writer has before this called at-

tention to the amazing vogue of vaudeville of the best grade and to the opportunities offered to unknown talent, even going so far as to advise musicians who fail of recognition in their own field to study the needs of the "two a day." Scores of men and women who never would have faced an audience in concert or opera are now firmly entrenched in vaudeville, but these are real "vaudevillians," whose engagements are due solely to their talent and not to their fame, unless their fame results from their vaudeville performances.

It is quite a different matter when the artist sells his "name." This class of artists are called the "gold bricks" of vaudeville. The late Mr. Keith was wont to say to his booking chief when informed of the capture of a celebrity, "Pay no attention to this act in making up your program; be sure to place this star in between two 'good' acts." The two "good" acts would be by standard vaudeville performers, whose weekly salaries would be about one twentieth that paid to the star. Nevertheless they were depended upon to "make good," not only for themselves but for the star also.

Once perhaps in a few years a famous singer will score with vaudeville audiences because of a complete grasp on his part of the requirements. This was true in Mr. Bispham's case; it is certain to be true of Orville Harrold, who was originally discovered in vaudeville. Few there are who possess the qualities of these two artists. Yet it is a fair question whether even they have not reduced their commercial value by such a move. It is true that Mr. Bispham has since returned to the concert field, yet it would be interesting indeed to ascertain his own views as to whether other artists should emulate him in making such excursions from the legitimate field to that of vaudeville.

Warning from Gatti-Casazza

It is significant, too, that Signor Gatti-Casazza has sounded a warning to the artists under contract to the Metropolitan Opera House, in which he does not hesitate to assure them that their appearance in the variety theaters will operate to end for all time their usefulness to the institution of which he is the artistic head. He is probably convinced that it would be a dangerous policy to permit the Metropolitan stars to add to their income in this way.

Those who hold that vaudeville does not injure a real artist are wont to point to the sensational success achieved by Sarah Bernhardt in vaudeville, whereas, if the truth be told, the great French woman's triumph was entirely due to the serious manner in which she embraced the task. Never in all of her long and unexampled career did Mme. Bernhardt make a greater endeavor for conquest. This was once that the vaudeville audiences received the very best an artist could offer. It was an opportunity such as may never again be presented—that of seeing the greatest living actress in the rôle that gave her fame without standing in line for hours to purchase seats at three dollars each.

But aside from Bernhardt, how many celebrities of the stage can truthfully say that their advent in the vaudeville theaters had ultimate results that were favorable and constructive. It is recalled that Mme. Mantelli, the contralto, was paid three times her operatic salary, going direct from the Metropolitan to the Keith theaters. But what became of Mme. Mantelli? Zelig De Lussan, Suzanne Adams, Signor Del Puente and Marie Tavy are names with which to conjure before their owners entered the vaudeville field. If they ever faced the public again in opera or concert in this country, the writer has no record of it.

What McCormack Might Do

Strangely enough, there are exceptions, and where one would find the greatest difficulty, too, in luring such artists from their own field, a John McCormack, for instance, would not only command a Bernhardt honorarium (she was paid \$7,000 a week), but he would carry all before him. The Irish tenor's vogue in vaudeville would be as prolonged as an Eva Tanguay's, but it will undoubtedly be many years before he undertakes such work. Would McCormack attract these \$5,000-a-night audiences in concert after he had sung in the variety theaters? I do not think he would lose much of his loyal public, but it would be a dangerous risk and might be attended by disastrous results even in this unique case.

It is known that the vaudeville magnates have been persistently pleading with Adelina Patti to come hither. One offer I know of was of a \$5,000-a-week guarantee and half of the gross receipts. One may understand what Patti's share would be when it is stated that the Pal-

ace Theater averaged \$20,000 a week all Summer, and has more often than not exceeded that total without an extraordinary headliner. Nevertheless, let us be thankful that the shrewd diva, even at seventy-three, has refused to negotiate. Patti has been guilty of much selfishness in her amazing career, but she never will appear on a vaudeville theater's stage for profit.

The reader will probably assume from the foregoing that the gentlemen who have amassed great fortunes in American vaudeville are wholly lacking in public spirit, whereas the exact contrary is the case. Nor should they resent the more or less frank statements contained herein. It is true that they welcome the celebrity because of the commercial value attached to the name, but for all that the man who pays a four-figure weekly salary is usually actuated by unselfish motives. There is always the chance that the final result will be to raise the artistic standard of entertainment.

Raising Vaudeville Standards

As a matter of fact, Mr. Albee has very recently decided to make a serious effort to raise that standard immeasurably if for no other reason than to offer reprisal for the persistent encroachment upon his domain of the so-called legitimate managers who are enticing the cream of vaudeville talent into their revues and to add strength to their musical productions. The majority of the "hits" scored in the current Broadway offerings, such as "Chin Chin," "Watch Your Step" and "Hello, Broadway," are contributed by real "vaudevillians." There is no way in which such talent may be replaced. The future of the "two-a-day" is menaced to such an extent that at least two of the larger chains of theaters are now organizing permanent stock companies with which to present tabloid operettas. Another, which has already utilized a portion of the Boston Symphony Orchestra for months at a time when that great body of instrumentalists is not on tour, is now planning to establish a policy of giving a half-hour of chamber music. In fact, it is extremely likely that vaudeville is due to draw largely upon the vast orchestral forces of the country. Agents are also scouting for the great soloists, but the famous violinists and pianists, who attract crowds to Carnegie Hall, are not ready to harken to the call.

When Josef Hofmann was offered \$3,000 a week in vaudeville he simply answered "Why should I?" Yet Hofmann is of the type of musician who could go from concerts to vaudeville without loss of prestige. The same is true of Ysaye and Kubelik, for whom the vaudeville magnate would pay fabulously, but such artists have a long way still to go in their own field. They are also careful not to jeopardize their future careers, and they represent a type of artists with whom consideration of ethics suggests restraint.

Here you have the peculiar vaudeville situation for the musician in a nutshell. A Maud Powell or a Josef Hofmann would add even to their following when resuming their legitimate tours, and they would be retained in vaudeville indefinitely, for the very reasons that an operatic star would not be.

In a theatrical organ—*The Dramatic Mirror*—it is stated that Ernestine Schumann-Heink will shortly sing at the Palace Theater. Methinks this announcement is premature, for in an interview Mme. Schumann-Heink has indicated that her views as to vaudeville are of that common-sense kind to be expected from her. Says the great contralto:

"I would not hesitate to appear on the vaudeville stage if my public should intimate that it no longer was responsive to my efforts on the operatic and concert stage. But even if money alone were the inducement there is still a large margin between my earnings in concert and what they might be in vaudeville in favor of the former."

What the vaudeville managers are seeking in the musical field may be expressed in three classes:

First, the world-famous star who is willing to convert his or her fame into cash for a short period, wholly apart from the question of an adequate offering. Second, the artist who is famous but who can sway an audience in any environment who, after the power of the name to attract is exhausted, may be permanently retained on the basis of merit solely. Third, and perhaps the most vital, is the object to discover hidden musical talent unable to find recognition in the crowded concert field. A few earnest men and women are wanted who can bring with them a higher grade of music than is now available. It is on these last mentioned that the musical side of vaudeville's future depends.

Madame Samaroff

Wins Pronounced Success With Beethoven's "Emperor" Concerto at Concerts of Chicago Symphony Orchestra in Chicago

CHICAGO EXAMINER: Then the "Emperor" concerto, for piano and orchestra, of Beethoven, already with a tinge of dramatic and emotional character, of much more sonority and tonal volume, disclosed in its rendition a wonderful advance in the perfection of instrumental means of expression and also gave scope for individual virtuosity.

We could imagine the composer supplying the solo for this work, which sounds today as modern and advanced as it did a century ago, but we had in Mme. Olga Samaroff a much more pleasant personality for the performance of the solo part yesterday.

Mme. Samaroff has broadened in her art. There is much more tonal massiveness and more breadth in her rendition and interpretation than formerly, while she retains the poetic and "ewige weibliche" in the more subdued parts of the concerto. She gave a really great performance of the piano part of the concerto, and the accompaniment was perfectly blended with the solo under Stock's direction.

Mme. Samaroff, who met with flattering success in her appearance, will be heard again this evening as soloist in a repetition of the same program under Stock.

CHICAGO HERALD: The creation by Beethoven that was represented upon the program was the so-called "Emperor" concerto for piano, the solo part of which was played by Mme. Olga Samaroff. This artist, the wife of Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra, has not been heard here for several seasons—a circumstance that is to be regretted, inasmuch as Mme. Samaroff is a performer of more than ordinary skill.

In electing to present an interpretation of Beethoven's exacting composition the pianist displayed courage as well as enterprise, for it has long been a settled conviction with many connoisseurs that while a woman might be able to negotiate a performance of a concerto by Mendelssohn, or Schumann, or Grieg, or Chopin, and accomplish with it results as admirable as those which could be accomplished by a colleague of the other sex, there can be no doubt whatever that to a pianist who wears petticoats the "Emperor" concerto is a sealed book.

Now Mme. Samaroff is not a performer of the pretty-pretty school. Her playing, if it is not to be classified as belonging to the grand style, is broad, distinguished for a certain largeness of utterance that puts it into a class apart from the playing of many women who handle the compositions of the masters with white kid gloves and who sprinkle them with heliotrope. It does not follow, of course, that a woman who is able to play the piano with breadth of tone necessarily must be able to perform a concerto by Beethoven so that the populace ceases its cries for an intellectual male. Mme. Samaroff, however, delivered herself of a reading of the E flat concerto for piano that was more convincing in its strength and in its understanding of the requirements of the music than many a virtuoso who wears trousers and not petticoats.

CHICAGO DAILY TRIBUNE: It would be easy—without serious damage to conscience—to declare Mme. Samaroff a superb pianist and an artist of the first order. She appeared with the orchestra last in the season of 1909-10, and was recalled, if I remember aright, for an encore or two. She did not play any encores yesterday, of course, because they are forbidden. She was distinctly in the favor of the hearers.

Bach's suite in D major and the concerto made the first half of the afternoon the most enjoyable for several weeks.

CHICAGO DAILY NEWS: Mme. Olga Samaroff's return yesterday as soloist with the Chicago Symphony Orchestra, in whose company she had not appeared since the season of 1909-10, strengthened the opinion held in this city that she takes rank among the foremost pianists of America. Her choice of Beethoven's fifth concerto as a vehicle for musical display may be regarded as a challenge to any person so temerarious as to doubt her ability.

Her passage work was clean and firm, with the refinement of phrasing that clothes classic musical forms as with ancient beflowered garments. It never struck hard brilliance and never softened into interpretation of a thought that the music did not conceal. This softness Mme. Samaroff saved for the lyric interludes of the first movement and for the solemn tones of the adagio.

CHICAGO EVENING POST: She has a surprising amount of power in her tone which enables her to give the broad passages with brilliancy, yet without any feeling that she is going beyond her natural strength and forcing the tone of the instrument. The lighter running passages in particular were beautifully clean and of lovely quality. Her conception is musicianly, with deep appreciation of the meaning of the music.

The audience greeted her most cordially, especially at the close of the first movement, which she played the best. The theme of the rondo is one of the cruxes of the pianistic world, being one of the most difficult things to make sound right which exist, but she brought it out clearly. At the close of the concerto she was obliged to return a number of times to acknowledge the applause.

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Dublin Evening Herald: Not for many years has there been on the stage of a Dublin theater as fine a Violetta as Miss Evelyn Parnell. Her voice is of splendid quality. She produces it delightfully, seemingly having re-discovered the old Italian method, and appears to have it under complete control.

* * *

Irish Times: Her voice is of glorious quality, full, free, round, purple, velvety, and capable of abundant variety of inflection.

* * *

Dublin Daily Express: Miss Evelyn Parnell proved a most delightful Violetta, the possessor of a charming voice, full, cultivated, and flexible, with great range and power and under perfect control, she sang her music with the greatest charm and confidence. Added to her vocal gifts, Miss Parnell is an actress of exceptional power; the phases of emotion through which the fragile Violetta passes were delineated with the sure touch of a skillful and finished artist.

* * *

Corriera della Sera, Milan: Miss Parnell has a robust voice of most beautiful timbre, especially in the high tones; and she understands enough of dramatic interpretation to keep her the center of attraction at all times.

* * *

Perseveranza, Milan:—Evelina Parnell sustained with success the difficult rôle of Violetta.

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Apollo Club of Dayton, Ohio, which is Composed of the Following Young Men: R. R. Bussdicker, J. E. Corner, H. W. Ellis, S. T. Evans, Fred Heilman, R. H. Huber, C. M. McGlaughlin, R. C. McReynolds, D. W. Mikesell, W. T. Monbeck, L. C. Smith, J. W. Tapper, Tenors, and F. M. Armstrong, J. B. Bartch, D. L. Blaik, Frank Brunner, C. C. Ewell, W. H. S. Ewell, Will Forsythe, Louis Haller, Russell Kimmel, C. J. McCoy, H. J. Martin, F. H. Tyler and J. C. Yingling, basses, with Clarence E. Day, Accompanist, and Gordon Battelle, Director. Mr. Battelle May Be Distinguished in the Picture by a White Cross

DAYTON, O., Feb. 2.—The Apollo Club, a singing organization of twenty-five young business men, under the leadership of Gordon Battelle, gave the sixth concert of its interesting career last Thursday evening at the Y. W. C. A. Auditorium. The popularity of the club resulted in crowding the house to overflowing, and the concert was one of the most charming of the many musical events of this season.

The club included some of the best young voices of the city, most of them

untrained. The quality of the different parts is delightful. Under the guidance of Mr. Battelle, the singers have reached a high standard of excellence, and the improvement in the last year has been remarkable.

The program, which was practically sung from memory, included the "Pilgrims' Chorus" from "Tannhäuser," three charming songs of childhood, Metcalf's "Absent," Schultz's "Forest Harp" and a group of glees and nonsense songs. The concluding number was the "Chorus of Spirits and Hours," by Dudley Buck, and in it the chorus

was assisted by the soloist of the evening, John Hoffmann, tenor, of Cincinnati. Mr. Hoffmann sang Rossini's "Cujus Animam," some songs by MacDowell, Leighton and Tirindelli, Gena Branscombe's "In Arcady by Moonlight" and a number of encores. He was in good voice and added to the attractiveness of the program. The closing number was magnificently given and aroused so much enthusiasm that the last half of it had to be repeated.

Clarence E. Day was a sympathetic and artistic accompanist for both soloist and club.

SCHERZO.

SYRACUSE CLUB CONCERTS

Chamber Music and Vocal Solos in Programs of the Week

SYRACUSE, N. Y., Jan. 28.—The Salon Musical Club and its friends were entertained at the home of Mr. James Durston Thursday evening, the musical program having unusual interest. The Mozart Quintet, with clarinet solo, was played for the first time here, under the direction of Mr. Wertfeldt, violinist. Mr. Doane played the clarinet part and Mrs. L. Kerritt was the pianist. There were solos by Ruth Thayer Burnham, contralto; Sally Sperese Klump, soprano, and Laura Van Kuran, soprano, the latter singing the Mozart aria from "Il Re Pastore," with quintet accompaniment.

The program for the Morning Musicals this week included numbers by Daisy Daniels, contralto; Goldie Andrews, pianist; Mrs. Rust, soprano; a string quartet led by Conrad Becker, and a group of songs by Reginald Billins, baritone, of the College of Fine Arts.

Charles Courboin, organist of the First Baptist Church, gave his first organ recital here last evening and was warmly received. He played Widor's Sixth Symphon, dedicated to him. He was assisted by Leon Rice, tenor, and Mrs. Rice, pianist.

L. V. K.

CLUB TO AID STUDENTS

Loan Fund for Rockford Organization—Charles W. Clark's Success

ROCKFORD, Ill., Jan. 25.—Rockford's Mendelssohn club has brought plans, long under advisement, to the culmination of forming an endowment fund or loan fund for the benefit of young and talented music students who are in need of assistance at the beginning of their careers. To make possible this student loan fund the club will give an entertainment each year, the performance to be on an elaborate scale, the proceeds to be devoted to this work.

Charles W. Clark, the American baritone, was heard by a large audience in concert on Thursday evening, January 21, this being the second artist concert of the Mendelssohn club. Mr. Clark was well received, and responded to numerous encores.

H. F.

New Artists Heard at New Assembly's Concert

Several unfamiliar soloists were introduced at the New Assembly's concert on February 4 at the Plaza, New York. Eleanor Owens, soprano, and Florence Detheridge, contralto, were heard in duets and solos, Louise Morales-Macedo,

pianist, contributing numbers by Chopin, Stojowski and Paderewski. Miss Detheridge scored with songs by Carpenter, Rogers and Eleanor Smith, and Miss Owens's strong soprano voice was heard to advantage in works by Webber, Paulin, Ward and Ferrari. Miss

Morales-Macedo disclosed a facile technique and brought intelligence to bear upon her interpretations.

Emma Nevada, the American soprano, has had her studio in London, instead of Paris, since the war broke out.

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By GEORGE HENRY HOWARD, A.M., Mus. Doc.

(Final Article)

THUS far in our notice of important factors which are lacking to a considerable extent in our American musical education, we have hitherto observed, first, the need of more adequate and scholarly work in theoretical studies, second, the need for a larger proportion of conceptive and creative work among students, and third, the need for improved books of instruction, books which shall be up-to-date in the most serious and weighty sense of the term.

Another needed factor for the promotion of musical education in our land is a group of liberally endowed conservatories. The need for orchestras is already well supplied in many cities, and not a few of them are well sustained by special funds or private philanthropy.

But we ought to distinguish carefully between educational influences and the business of education itself. Fine orchestras and choruses as well as concerts of a high order afford educational influence, but the real sources and foundations of education are largely to be found in the music schools. The work, the discipline, the organization of musical education, so far as it is organized, depends upon them in great measure. Neither orchestras, choruses, opera or any of the big enginery of musical performance enterprises provide for or efficiently shape our musical education.

Disastrous Musical Pride

That the Boston Symphony Orchestra has been sustained by the munificence of one person is indeed a matter for congratulation; that fine symphony orchestras are being placed upon permanent foundations in other large cities is a cause for rejoicing; but most musicians

will agree with the writer in affirming that all such combinations of musicians are not educational instrumentalities in the strictest sense of the term. We pride ourselves upon them too much; and the self-glorification which they too abundantly prompt is a serious detriment to sound musical progress.

"What!" some reader may exclaim, "would you have fewer orchestras, or fewer choruses, or smaller organizations?" "No," we would answer; "we may have a place for all these splendid activities. But they must not usurp the place of educational activities, neither absorb or minimize their value or great dignity in the musical world."

Are we not beginning at the wrong end of the problem if we practically endow or subsidize these agencies first and leave the endowment of the music schools and conservatories to a later period?

Did not Massachusetts wisely provide for public schools and colleges first and later for the more general and supplementary educational influences?

Equipment Needed

Conservatories should be endowed now, at the present period, not with a few thousand dollars here and there, but with millions. A hundred and fifty thousand dollars is required to finance a baseball team; is a million dollars too much to finance a splendid fine-art enterprise like a conservatory? Any such institution, wherever located, needs a good concert hall to provide suitably for concerts; a good concert organ and other valuable instruments; convenient teaching rooms and lecture halls; an acoustical equipment costing from \$50,000 to \$500,000. (These figures are given on the authority of an eminent scientist who speaks after careful estimates.)

Any such institution needs also adequate libraries of vocal and instrumental music in generous, unstinted measure.

The liberal endowment of the directorship of such an institution is a requisite for considerations of dignity and permanence, and the endowment of professorships is equally needful for the promotion of efficiency and continuity of educational policies and the essential unfolding of the highest musical ideals. Instructors of the highest character and greatest skill are needed and should be amply compensated, and should be thus permanently retained, in honorable positions. No less requisite is a building of architectural fitness for the housing of these many interests.

\$3,000,000 Endowment

A large institution at the national capital should be maintained, not for the purpose of fathering any one system, or set of systems, but for centralizations, and crystallizations of the best pedagogical, psychological, philosophical and scientific thoughts and experiences which contribute materially to music-education and art. And from foregoing statements it will be plain that such an institution will need \$3,000,000 for a moderate initial equipment.

We use the word "initial" for a specific purpose, to wit: although such a financial basis may be thought very lib-

eral, it should nevertheless be regarded only as a beginning of suitable equipment. This is because it cannot reasonably be thought of as a finality, a consummation. The man who doesn't grow in thought and experience is reckoned dead in this live age. The institution which doesn't grow may as well be reckoned dead also, in this live age; therefore, the \$3,000,000 for the founding of a national institute of music should be considered only a beginning of the requisite financial equipment, and additional funds need to be provided from time to time to develop its work and advance its progress.

An institution at the national capital may, also, by its affiliations with other schools of high rank in other cities, help forward their work and by its independent status do much to aid them in maintaining high educational standards. It may thus, and in many other ways, assume a character and fill a purpose of national representation. It will thus become a most potent factor in musical progress.

International Affiliations

It may also cultivate affiliations with the best institutions in other countries. Such affiliations need funds for their promotion and maintenance and a conservatory amply endowed could operate in this direction. National musical interests have certain specific relations with international musical interests; world interests must be considered in musical as well as in commercial and governmental affairs.

Nine years ago a musical paper published the following: "If ten millionaires would subscribe each a sum of, say, \$100,000, in all a sum of one million dollars, to be placed in the hands of thoroughly trustworthy and competent directors, on a board of which they themselves could also be members, this money to be solely devoted to the purpose of establishing a national school of music, etc."

Nine years ago! Nothing achieved in response to this appeal, weighty, valuable, significant at it is, and fruitful for good and progress as it might have proven.

Yet in this same period millions upon millions have been poured and lavished upon lawyers, doctors, scientists and literary men in the colleges and universities, and virtually nothing devoted to the tone-art.

Mendicancy in Music

Is music a beggar? Is it a vile mendicant to be left waiting in a cold antechamber until every other cause is provided for? Must it then accept the rakings and scrapings of a reluctant, half-hearted philanthropy? Must it come in at the tail end of the procession? Or is it an important factor in

world progress? Does it not surely need millions now for development?

One of the largest universities (and oldest) in this country has lately added to its buildings one for its musical interests costing—how much? Eighty thousand dollars, forsooth! Eight hundred thousand would have been more commensurate with the dignity of the institution and the needs of musical education.

Nine years ago! and nothing accomplished toward an object desired by thousands of earnest, art-consecrated souls in this opulent country. This call deserves response, and not alone from the class designated; really all classes can contribute to this great cause.

But to advocate the cause of a great musical institution is not the specific aim of these articles. It is rather to point out some gaps in our lines of operation against concentrated ignorance, organized charlatanism and forces of reaction against real progress in the musical world.

The writer has seen some of the finest musical movements instituted in this country die for lack of financial support.

But ought not the idea of music as a creative and not an imitative art be inspiring enough to concentrate the forces of earnest and noble workers in musical education throughout our land? Is not here the ozone which shall stimulate us to new, varied and efficient action toward some of the ends indicated in foregoing suggestions?

Not a Luxury

The proposition to endow a musical institution is sometimes met with the remark by the capitalist, "Oh music is a kind of luxury and I do not feel inclined to endow luxuries." How false this view is will appear with a small amount of reflection. The substantial truth is that musical education is as much a business as shoe manufacturing, or trading, or any kind of human occupation. It prepares men and women for useful and honorable careers. Musical activities are work and business contributing to the progress of mankind.

To urge the elevation of education in music has been the prime object of these articles. This cause cannot be surpassed in grandeur and usefulness, and in no direction is a bountiful philanthropy more needed.

The world needs to understand the laws of sound. It therefore is a prime necessity that acoustical equipments should be established for this purpose. The world needs the potent influence of the earnest and devoted men and women who are striving to reach true standards in conceptive and creative methods in musical education. Is there a nobler or more worthy cause? Is not the time ripe for a well-organized movement for this lofty purpose?

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UNCOVERING RUSSIA'S SONG TREASURES

Henri Barron Tells of Wealth of Beautiful Works Unknown in This Country

HENRI M. BARRON, the Russian tenor, is making a specialty this season of introducing in his concerts compositions by modern Russian song composers, and, sooner or later, expects to give a New York recital in which the program will consist exclusively of Russian songs.

"This will serve, I hope," said Mr. Barron the other day, "to bring to the attention of American music students and music lovers the wealth of beautiful Russian songs available to the artist. This is a pioneer field in America. Of course, Americans are fairly familiar with the compositions of Tschai-kowsky, Rachmaninoff, Borodine and a few others, but there is in addition a large number of modern composers who are unknown to the American public, though their works are widely sung in Russia and admired for their originality and for the thorough artistic mastery they reveal."

"Among these composers are Prigoji, Dluski, Grodski and Plotnikoff. For more than six months I have been making a collection of these songs, which I have obtained direct from Petrograd, and I feel safe in asserting that when they become generally known in America they will stir a wave of enthusiasm."

"The character of many of these modern Russian songs is perhaps more distinctly Slav than the works of Tschai-kowsky, Rachmaninoff, Borodine and others who were somewhat influenced by the German school. The music of the less well known writers is more distinctly Oriental in color, abounding in the plaintive minor intervals and progressions that characterize purely Russian music."

"Another branch of Russian music deserving mention is the many beautiful folk songs, the general use of which cultivates even in the common people a high understanding and appreciation of what is really good in music."

"There is no greater opera-loving public to be found than the Russian, not even excepting the Italian. In fact, all Russian cities of any importance have their regular opera season, maintaining not only casts for opera in the Russian language, but a distinct company for the Italian repertoire, the latter being organized in Milan. The Russian field is one of the most profitable for the Italian artist. It seems a pity, however, that 'Boris Godounow' or 'Prince Igor,' in



Henri M. Barron, Russian Tenor

a house like the Metropolitan, cannot be given in the original, since all music loses something in translation, even when the translation is made into so beautiful and classic a language as Italian."

NASHVILLE OPERA THRONGS

Unprecedented Success for San Carlo Company—Club's Campaign

NASHVILLE, Tenn., Jan. 26.—Nashville has just seen a week of unprecedented success in opera. The San Carlo Opera Company, with an excellent chorus and orchestra, also much improved cast over last year, presented nine operas beginning Monday with the popular double bill, "Cavalleria Rusticana" and "I Pagliacci," and closing the engagement Saturday evening with "Carmen." Throughout the week the audience grew larger at every performance, the box office showing record-breaking receipts for "Tales of Hoffmann," Saturday matinee, and "Carmen." "Aida" on Wednesday was the only one of the group to be heard here for the first time.

The Art Association's free organ recitals at Christ Church are being continued bi-monthly this winter. This public spirited organization, with Mrs. Katherine P. Wright as a principal leader, in a broad way does much for the musical culture of the community, especially in these free organ recitals which have been given for six years with success. During this time F. Arthur Hinkel, organist, has had entire charge of the programs. Mr. Hinkel is a musician with ideals and works them out into programs both delightful and instructive.

On last Sunday afternoon he was assisted in the recital by Fritz Schmitz, Alfred Howell, Brown Martin, violinists; Leon Miller and Orin Gaston, cellist.

E. E.

SEVERN-COWLES EVENING

Two Composers Represented in Concert of Musicians' Club

Before the Musicians' Club of New York on Tuesday evening, January 26, several compositions of Eugene Cowles and Edmund Severn were performed by the composers, with the assistance of Evelyn Thomlinson, soprano, William Durien, cellist, and the Cowles Male Quartet.

The program opened with the first movement of a sonata by Mr. Severn, which proved to be extremely interesting. Among a group of songs Mr. Cowles' "How many times do I love thee," a beautiful melody, was greeted



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with the greatest enthusiasm. Other numbers upon the program were Mr. Severn's "Adagio" and "Lament," a song cycle by Mr. Cowles, entitled "Magdalena" and "Don't you mind the sorrows," which was sung by the quartet, followed by the Spross arrangement of Dvorak's "Humoresque." Mrs. Severn and Mrs. Flernee Buckingham Joyce were the accompanists.

A. S.

GOVERNOR'S WIFE AT RECITAL

Mrs. Whitman Hears Albany Program of Mme. Samaroff and Zimbalist

ALBANY, N. Y., Feb. 4.—The second Ben Franklin subscription concert, given recently at Harmanus Bleecker Hall by Efreim Zimbalist, violinist, and Mme. Olga Samaroff, pianist, was a most delightful treat to Albany music lovers. Both artists revealed qualities of technic and temperament which place them on a high plane as concert artists. Society was well represented and Mrs. Whitman, wife of Governor Charles S. Whitman, made her first appearance in the executive box.

Zimbalist's command of tone was wonderful and his interpretations were imbued with feeling. His first numbers were "Air," "Papillons," "Musette" and "Vivace," which introduced him most effectively. In his second group "Tambourin Chinois" was played colorfully.

In the Sonata of Grieg, op. 45, in C Minor, Zimbalist and Mme. Samaroff combined to give a wonderful illustration of musical collaboration. Mme. Samaroff's virile style and Zimbalist's delicate technique blended perfectly.

Mme. Samaroff closed with three Chopin compositions that best displayed her mastery of the keyboard, the Liszt Rhapsodie, No. 12, being a fitting climax. Samuel Chotzinoff did excellent work as accompanist for Mr. Zimbalist.

W. A. H.

"Elijah" Performed in Lowell, Mass.

LOWELL, MASS., Jan. 30.—Inaugurating its concert season on January 26, the Lowell Choral Society, Eusebius G. Hood, director, presented Mendelssohn's "Elijah" in the Opera House. A representative audience heard the favorite oratorio, which was well sung with the aid of the following soloists: George H. Boynton, tenor; Marie Sundelius, soprano; Reinald Werrenrath, baritone, and Ada B. Child, contralto. The work of both chorus and soloists was on a high level throughout.

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PLEADS FOR LIBERAL ATTITUDE TO ULTRA-MODERN COMPOSERS

Mr. Cadman Presents His Doubts as to the Effectiveness of Certain Present-Day Music Making but Urges Critics to Keep an Open Mind in Placing a Valuation Upon It

By CHARLES WAKEFIELD CADMAN

THE excitement among my contemporaries over A. Walter Kramer's significant and highly important estimate of Leo Ornstein's compositions, published in a recent issue of your journal, was of the keenest interest to me.

It is difficult for one in absolute sympathy with the homogeneous in musical composition to recognize the value of such ultra-modern effort as is embodied in the works of Leo Ornstein, and yet a sense of fairness forces one to view the matter in as broad a light as possible—in fact, in just such a light as Mr. Kramer has viewed it. The findings of Mr. Kramer were not final. He distinctly pointed the way to an intelligent analysis of Mr. Ornstein's music and left the reader to draw his own conclusions. So far as Mr. Ornstein's methods of obtaining rhythm and color are concerned, I cannot see how any broad-minded musician could fail to sense them, nor be convinced of the sincerity of the composer's intention, faulty though it may be when viewed from the standpoint of the present-day harmonic system.

If we are repelled by this ultra-modern writer in a melodic or harmonic sense, why can we not recognize his remarkable gift for rhythm, that equally concomitant asset of all things musical? And then, why cannot we suspend judgment until his works have had at least a fair hearing in America? Let us also not overlook the fact that what is revolutionary to-day may be standard to-morrow.

It is only by striving for the new,

"reaching out" into a hitherto slightly exploited realm, that we may hope to bring American musical composition into the limelight.

And yet we can, in a way, sympathize with those zealots for the pure, for the beautiful in music who question the results of Mr. Ornstein's work—that is, we can sympathize when such questionings are clothed in respectful language and free from blind enmity and prejudice and the sharp stings of ridicule. It could be said on the side of those who contend for the homogeneous in music that music is a thing apart when it ceases to be beautiful. Symonds says: "Abstract beauty is one and indivisible," and Spencer in a way echoes, "The emotions are the master, the intellect the servant." Let us not confuse this inherent beauty (of harmony and melody, and seductive and attractive harmony and melody at that) with intellectual predominance, and psychological mood-projection which qualities surround the ultra-modern school to the exclusion of all else.

Setting Calculus to Music

If we want those things have we not other and more natural channels? You would scarcely care to set a problem in calculus to music, nor would you wish to seek intellectual enjoyment by finding the sum total of cubic inches in a Rembrandt.

The only difference in the task of analyzing the ultra-moderns and analyzing the innovators of earlier schools is that there were then some remaining musical laws which could be applied in such a case, whereas now the *modus operandi* is so dissimilar that we can with difficulty conjure up a means of comparison. All one can possibly do is to try to find an esthetic basis upon which to work. And upon that basis the balance of this article will rest.

Beginning with Rerer and ending with Schönberg(?) we have a picture of a school endeavoring to find reason for its sustenance through philosophical and psychological (and shall I add near-occult) laws rather than through emotional and esthetic principles, although its advocates would deny this assumption. And because of this fact it places itself beyond what the world at present is wont to call MUSIC.

Music from the earliest delightings of mythological Pan to Pythagoras who systemized the first scale and on to those who developed it to a degree where a needed intellectual quality made itself felt, has always been pleasurable in an auditory sense. That is because the immutable law of consonance watched it as a mother watches a new-born babe. It became restful and most of it still is in a pathological sense. The father of dissonance is heterogeneity, not its opposite. We did not have absolute dissonance (what the present system of music knows as dissonance) until complexity became a part of musical evolution.

Those creative efforts which have through their very heterogeneity and carefully designed (admitting the purpose of careful design) dissonance, objectify pictures, convey moods, naturally enter the state of experimental psychology rather than music, and yet who can tell whether or not these very things

may not become part and parcel of a future music? Although from the present existence of musical law, this possibility is a trifle remote.

Dipping Into Occult Currents

I think Schönberg and his school are dipping into wonderful, occult currents and perhaps they do not realize it. The pity of it is that what they are trying to bring "down" to the physical plane loses all semblance of "form," "color," "mood," when translated or transmuted to the only known system of notation and our harmonic scheme. We have no physical means, no *modus operandi* for conveying such psychological or occult musical states nor applying them to the piano-forte or to a modern orchestra. If we had, I have no doubt these efforts would be more pleasurable. This, of course, is an hypothesis only if one accepts the working out of creative efforts according to more than a "physical or biological principle." It would admit of higher psychological and even occult laws, and is given *en passant*.

In this connection we do not possess a music composed of quarter tones, although I believe some progress (experimental) has been made in France and Russia along these lines. I sometimes think that the composer of much of this ultra-modern music where dissonance is so apparent really "hears" his original message before its transmission to paper, in a scale NO.1 diatonic. That may be considered a startling or visionary statement, just as you choose, but it is at least worth considering when one is prone utterly to condemn all experimental effort in musical art.

The most savage races respond to elemental music. It is a well-known fact among ethnologists and folk-lore enthusiasts that during Alice C. Fletcher's investigation of aboriginal music among the Omahas she found the Indian very receptive to harmony and actually showing a preference for his primitive melodies in the harmonized form. (See "Report on Omaha Music," Peabody Museum Pub., Harvard University.) This same experience has been shared by certain ethnologists working on the African continent. This, then, might show that the tendency along evolutionary lines had been an ascendancy toward CONSONANCE instead of dissonance. To train the ear now toward dissonance after all this time, seems in a way an

atavism. This statement is made after taking into consideration the matter from the above standpoint of incompatibility of the futurist's psychic-music states with our present diatonic system of notation. The fantastic, the bizarre, the grotesque, is often quite attractive, but it can not lay claim to being beautiful. Beauty is usually closely allied (in music) with simplicity—with some natural and plain law of nature. Would Greek sculpture, I wonder, be as attractive in this age and day were it not for its elemental simplicity?

It seems that we get beyond the mission of music when in order to project color or an absorbing mood, we lose sight of auditory pleasure. We have chess, we have philosophy, we have higher mathematics for intellectual stimulus. Do we really need music to add to our intellectual pleasures? All these questions are, of course, answered according to temperament.

Experimental Music Writing

Into the realm of "experimental music writing" then should the futurist school be placed. A coming age will act as arbiter. And while we must not be blamed for questioning or refusing to call this "experimenting" music, as the world has known it, we must exercise patience, charity and breadth and must be just as interested as are those scientific men who view the new movement in metaphysics and the sixth sense.

The futurists have shown (as Mr. Ornstein has shown) the great possibilities for new patterns of rhythm, perhaps a new piano technic (who knows?) and in this connection let us praise instead of blame them. I cannot see, on the other hand, why these same rhythms, these unique patterns and arabesques could not be evolved in connection with consonance, but if those composers seek to deliver a rhythmic message in their own language are we narrow enough to say them nay? Let us be eclectic. Let us take what good they have to offer and unless they become too offensive (and I think there is little danger of this) let us welcome them within the gates of artistic appreciation, for what to-day is rank heresy is to-morrow conservatism.

Ivan Caryll, the light opera composer, was a passenger on the *Adriatic*, arriving in New York recently from Liverpool.



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ECHOES OF MUSIC ABROAD

Dr. Muck to Be Musical Director of Dresden Court Opera and Remain Conductor of Boston Symphony Orchestra at Same Time, Says Dresden Report—Occasional Performances of "La Vivandière" Revive Marie Delna's Earlier Successes at Paris Opéra Comique While National Opera Remains Closed—War Interferes Especially with Wagner and Strauss Performances in Germany, but Berlin Royal Opera Has a Strauss Week—Carreño Wins New Laurels with Varied Concert Activities in Berlin—Chaliapin Arouses Patriotic Demonstration in Moscow

HOW utterly the Germans, or, at any rate, the stay-at-home Germans, fail to comprehend the significance of the Boston Symphony Orchestra is illustrated by a report from Dresden published in the *Allgemeine Musik-Zeitung* concerning the immediate artistic future of the Dresden Court Opera. According to this authority the question of finding a successor to the late Ernst von Schuch as General Musical Director of the Dresden Opera is to be solved by Dr. Karl Muck modifying his Boston contract in such a manner as to make it necessary for the conductor to spend only a short time in America each season, thus leaving him free to devote his principal attention to the Dresden institution.

This is not the first time that the statement has gone abroad that Dr. Muck has been offered the Dresden post, filled so long and with such distinction by von Schuch, nor has it been denied that he would readily accept the position were he not bound by his Boston contract. Whether he contemplates dissolving that contract is known perhaps only to the much-admired conductor himself. But that the Boston orchestra should accept any part time compromise, that it should be reduced to taking its conductor in tabloid form, so to speak, is unthinkable.

NOW that Paris has become almost herself again in many respects Godard's "La Vivandière" and Donizetti's "Daughter of the Regiment" are to be heard occasionally at the Opéra Comique, and in the Godard work Marie Delna, the contralto, repeats her unique success of earlier seasons in the name part.

But the National Opera, closed on the day of mobilization, remains closed and dark. "It will open soon, at the hour of victory," says Jacques Rouché, who last year was appointed its new director. Till then it must remain silent, it seems.

But theaters in full swing with the regular run of performances would shock Paris, says the London *Daily Telegraph's* Paris correspondent. Not a single opera subscriber has asked M. Rouché to open the opera; not one would put on dress clothes and go to hear music as long as German troops hold a particle of France. However, what the war has spared of the opera company will give from time to time special performances, the first of which will be a *matinée* on Shrove Tuesday at the Trocadéro, when the opera will be "Samson et Dalila."

The State continues to pay its subvention of \$160,000 per annum to the Grand Opera. This sum serves to support the humbler personnel and the families of the personnel that is mobilized. The rule has been followed to exclude all members of the company and employés drawing in peace time salaries over \$1,200 a year. Finally, 540 persons remain on the list, chiefly chorus singers, stage hands, and so on. The State subvention, on repartition, works out at sums varying from \$20 to \$30 monthly per employé, according to the number of his or her dependents.

How about fourth or fifth rank singers, paid in peace time a few pounds over the not princely salary of \$100 a month? They draw not a penny. They can sing

nowhere, except for charity. The lady who sang *Siebel* in "Faust," for instance, or the modest artist who was the *Herald* in "Lohengrin," is infinitely worse off than the carpenters and stage hands.

January because nearly all its clarinet players have been taken away. Leipzig cannot do any of my more important works because all its trumpeters have been called up. And that's the way it

ly decided, however, not to wait for any such eventuality before making a special splurge to restimulate interest in his works in Berlin. Or, at any rate, the Royal Opera decided to take advantage of the present state of mind of the opera-going public, with the forces available. Accordingly a Richard Strauss Week was featured at that institution in the latter part of January with this program:

On Monday, "Elektra," preceded by the symphonic poem, "Don Juan"; on Wednesday, "Salomé," preceded by "A Hero's Life"; on Friday, "The Rose Cavalier," and on Sunday, "Ariadne auf Naxos," which was given at the Schauspielhaus, because of the more intimate atmosphere necessary for Molière's "Le Bourgeois Gentilhomme," to which it is appended.

NOT long ago Feodor Chaliapine was the central figure of a concert in Moscow that developed into an enthu-



A Group of French Celebrities in the Making

This picture shows the candidates for the *Prix de Rome* in the competition of the year 1900. Some of the names will be recognized as those of conspicuous figures in the more recent development of French art. The men in the group are: (1) Esty; (2) Roger-Duchasse; (3) Trémisot; (4) Léon Moreau; (5) Maurice Ravel; (6) Gabriel Dupont, composer of "La Glu," who died a few weeks ago; (7) A. Bianchieri; (8) Berthelin; (9) Florent Schmitt; (10) Kunc; (11) Brisset.

It is for them those pathetic free meals—some meals free, some at ten cents a head, and some at a quarter or more a head, for, with the characteristic generosity of "the profession," stars often go to the restaurant, both to put their humbler comrades at their ease and to deposit a few gold pieces (or rather, five or twenty-franc banknotes) in the till to go towards covering expenses. These "star" diners often act as waitresses, between courses, and serve the ten-cent customers.

RUMOR has had it lately that Richard Strauss is the most unpouplar composer in Berlin to-day, and this because he was the only prominent composer that did not sign the famous manifesto issued by German professors on behalf of their country's position in the war, the music world being represented among the signatories by Engelbert Humperdinck, Siegfried Wagner and Felix Weingartner. But, judging by the conspicuous rôle Strauss has been playing in the Berlin music world of late it would seem that the report had a very flimsy foundation at best.

In Germany the cry has gone up from all quarters for more German opera, Wagnerian and other, and less foreign art, such as Italian opera. This, of course, is a perfectly natural outcome of existing conditions, but Strauss pointed out in the Berlin *Lokal Anzeiger* not long since that it is not based on an accurate perception of existing circumstances. He made this explanation:

"No 'Nibelung Ring' can be performed at the Berlin Royal Opera because the largest part of the stage hands is at the front. For the same reason there cannot be given in Dresden during a week more than three operas at the most. Munich excuses itself for not being able to give my 'Elektra' until some time in

goes everywhere! If you will compare the text of 'The Barber of Seville' with 'Elektra' you will see why the 'Barber' is given oftener."

But, though Dr. Strauss has evidently been feeling the pinch that does not prevent him from having his little joke, as London *Musical News* observes, for this was his concluding remark: "I therefore recommend you to counsel the Grand Duke Nicholas to ask for peace right soon, and then all our stage hands, trumpeters and clarinet players will come back."

With his works practically shut out of the other German cities he apparent-

siastic patriotic demonstration. During the first part of the program the war was forgotten, the singer making a feature of Volga boat songs. Then suddenly "a murmur arose, swelling into a roar," as the newspapers had it, for "the Hymn, the Russian Hymn!" The big basso promptly sang it, "to the frantic delight of the audience," and then, after a moment's pause, impulsively burst into the "Marseillaise."

It is only a few years since Chaliapine was in rather bad odor with Russian officialdom because of his revolutionary

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 15]

sympathies, as revealed, for one thing, in his friendship for Maxim Gorki.

ONE of the few world-artists left in Germany this Winter, and with her Continental concert field necessarily limited, Teresa Carreño is now appearing in Berlin more frequently than her other engagements have permitted her to do for many seasons past. The German capital, too, is enjoying more different phases of her art than has been possible of late years.

The Venezuelan pianist's first appearance of the season was made as assisting artist with the celebrated Bohemian String Quartet. Soon after that she was the soloist of a pair of Arthur Nikisch's Philharmonic Orchestra concerts, at which she played Beethoven's "Emperor" Concerto. Since then she has given a "three-concerto concert" with the Philharmonic Orchestra, with an all-Beethoven program, and now she announces a sonata program with Arnold Rosé, the Vienna violinist who has attained unique distinction as a chamber music player.

Apropos of her Beethoven concert a reviewer in *Die Signale* made comment in this vein: "It is a real stroke of luck for our music life that no longer from ten to twelve concerts take place in Berlin every day, more than half of them before empty auditoriums, as the public long since ceased to respond to the showers of free tickets raining down upon it on all sides. Those who are left to us are the really great artists, and they are now heard under vastly more favorable conditions than heretofore, when they had a rank luxuriance of underbrush to contend with."

"Teresa Carreño is one of these. It is a long time since she last gave us such generous opportunity to hear her both as soloist and chamber music player."

Last Friday she had invited the great throng of her loyal followers to a Beethoven evening in the Philharmonie, when she was assisted by the Philharmonic Orchestra under Camillo Hildebrand's baton. After the introductory 'Prometheus' Overture she played

in succession the C Minor, G Major and E Flat concertos.

"Everyone knows how Carreño plays Beethoven. If it is a matter for surprise every now and again that a nature so abounding in temperament can so successfully keep that subjective part of her artistic personality in the background and emphasize the conception of the reposefully transfigured classical spirit, her entire art is so complete in itself that the listener is readily convinced by her. And so it was on this occasion, when the artist was in particularly fine form and, as was to be expected, was rewarded with storms of applause."

THE showing up of Charles Gounod as a one-work man engages the attention of a writer in *Musical Opinion*. It often happens in the case of men whose fame rests upon a single poem or opera, he observes, that they are known by the least valuable of their productions—a tragic fate. But it was not so with Gounod, for "Faust" shows both his strength and his weakness.

"Gounod's fame hangs by the 'Faust' thread. What does the composer represent apart from this one opera? Very little. 'Roméo et Juliette' is but an echo of its more famous predecessor and falls as far short of the Shakespearean standard as 'Faust' does of that of Goethe. The music is a faint variation in the manner of 'Faust.' Men who are less than great and who have caught the public taste invariably pipe the same tune many times. 'Philemon et Baucis,' again, is a charming fragment, but it has little originality; 'Mireille' is also charming, if somewhat thin; and 'La Reine de Saba' is unequal and disappointing. The curious fact about Gounod is that the more experience he had of writing for the stage, the less successful he appears to have been. His last opera 'Le Tribut de Zamora' was a fiasco."

"Gounod has paid the price demanded of a man who was extravagantly over-rated during his life. He was far from being a great musician. At one time his tiresome oratorios were much lauded, but the praise must have come mostly from people who had overlooked the fact that poor music is often wedded to sacred ideas. I am rather suspicious of oratorios made in France; and, in any case, Gounod's religiosity has gone out

of fashion. It is difficult to forgive the man who wrote that appalling potboiler, 'Nazareth.'"

IS it not probable that Continental composers of late have, perhaps unconsciously to themselves, been expressing the evil turbulence which has culminated in the war? asks a writer in the *London Referee*. "Certainly it would be difficult to surpass the suggestion of cataclysm that is found in some of their works."

"The tendency of such music is as much the destruction of form, law and order, and all that makes for symmetry, balance and beauty, as the firing of Krupp's guns. If this be so, it explains why the widest-minded musicians failed to see any indication of artistic development in works of such incoherent and extreme dissonant a character. At any rate, it will be interesting to observe if Continental composers continue to write in this manner when peace is restored."

J. L. H.

OPERA TROUPE IN FLORIDA

"Trovatore" Sung in Gainesville—An All-American Program

GAINESVILLE, FLA., Jan. 25.—Here in Florida, in a city of about 11,000 inhabitants, programs of good material are being presented frequently. Last Monday evening the Boston English Grand Opera Company gave a good performance of "Il Trovatore." Some excellent voices make up the company, while the acting of the principals was praiseworthy. The public seemed disappointed, owing to the fact that the organization did not carry an orchestra, using the local theater musicians, who were far below what an orchestra should be.

On Tuesday evening J. Oscar Miller gave a program of songs and violin compositions by American composers, to an audience which packed the house. Mr. Miller is a baritone and violinist, director of music, University of Florida; also head of the Gainesville Conservatory of Music. Some of the composers represented on his program were Laforge, Metcalfe, Roma, Osgood, Spross, Homer, Ware, Speaks and Wells, MacDowell, Young, Yost, Lent, Bergh, Kurtz.

Clarence Eddy, the noted American concert organist, appears here in concert February 5 under the auspices of the Philharmonic Society of Gainesville.

AUDIENCE SINGS "TIPPERARY"

Allies' Song Feature of Wartime Group in Providence Glee Concert

PROVIDENCE, Jan. 29.—The University Glee Club, under the direction of John B. Archer, gave the first concert of its fourth season in Memorial Hall Friday evening before an appreciative audience which nearly filled the hall. Many of the numbers were rendered with spirit and splendid volume of tone. The Brahms "Lullaby," arranged by A. Zander, and Godard's "Marcel, the Huguenot" were heard to especial advantage, and "John Peel," an old English hunting song, arranged by Mark Andrews, was splendidly performed.

Berrick Schloss, tenor, the former conductor of the club, was the soloist, and his three numbers, which included groups of German, French and English songs, were given with a beauty of voice and fine diction which won hearty applause. Previous to his delivery of Hermann's "Drei Wanderer" he gave a brief outline of the story of the song, which was so highly appreciated that he was obliged to add an encore, singing with skill and refinement "Julia's Garden."

A feature of the concert was the final number, which consisted of the "Songs of the Nations," including Russian, Austrian, French, German, Japanese, British and American. Owing to the late arrival of the parts of the Belgian song, "La Brabançonne," by Campenhout, it was omitted and for the last song "Tipperary" was given, the audience joining in the chorus.

Much credit is due Mr. Archer for his able conducting and the splendid work of the club showed careful training. Hugh F. MacCall proved an excellent accompanist.

G. F. H.

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MARIE G. MEHLER.

Sharpsville, Pa., Jan. 29, 1915.

Strauss's "Rose Cavalier" recently had its hundredth performance at the Berlin Royal Opera.

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BEHRENS CLUB IN OPERA AND BALLET

Philadelphia Amateurs Sing
"Magic Flute" and Dance
"Die Puppenfee"

PHILADELPHIA, Jan. 28.—The Behrens Opera Club, which was organized about a year ago, choosing its name as a memorial to the late Siegfried Behrens, gave its second performance at the Academy of Music last evening, with a double bill which included Mozart's opera, "The Magic Flute," preceded by Josef Bayer's ballet, "Die Puppenfee." This ambitious program was creditably presented, judging from an amateur standpoint. The opera was conducted in an efficient manner by Ludwig Schmidt-Fabri, and introduced several local singers of prominence and a large and well-trained chorus, while the ballet, which was elaborately staged, was well executed by sixty dancers, under the musical direction of John Curtis, Jr.

The interpretation of *Papageno* by Donald V. Redding, a young baritone of unusual talent, was one of the features of the performance of the Mozart work. Mr. Redding has a voice of good volume and full, rich quality, which he uses with skill and intelligence, while his acting had the true comedy spirit, unhampered by awkwardness or striving for effect. A bass of admirable range and of extremely good quality in the low tones, was disclosed by Rudolph Sternberg, in the difficult rôle of *Sarastro*, and Paul J. Breedy used with ease a pleasing tenor, as *Tamino*. Russell Spruance also did well with the part of the *High Priest*, while Royal L. MacLellan was vocally efficient as *Monastados*, and succeeded in suggesting the comedy possibilities offered by the part.

As the two leading members of the feminine portion of the cast, May Far-



—Photos by Haeseler, Philadelphia

Characters in "The Magic Flute" as Interpreted by Members of the Behrens Opera Club of Philadelphia. Left, Viola Brodbeck, as "Queen of the Night"; Center, Donald V. Redding, as "Papageno," and Right, May Farley, as "Pamina"

ley, as *Pamina*, and Viola Brodbeck, as the *Queen of Night*, met difficult requirements with entire success. Miss Farley has an attractive stage presence and her voice is a pure soprano of a mellow sweetness that is preserved throughout its wide range. As a coloratura singer, Miss Brodbeck is quite in the "unusual" class. Her voice, light, clear and flexible, rises with ease to dizzy heights. The few measures allotted to the sprightly *Papageno* were admirably sung by Jane Rutherford, and the two trios, the three attendants of the *Queen of Night*, and the genii, were made up respectively of Mrs. Florence Cranmer,

Ida B. Wiedemer, Mrs. Ida Taylor Bolte, Mabel Klein, Frances Atkinson and Augusta Kohnle.

In "The Fairy Doll" ballet, which was put on with picturesque effect, there were many groups of dolls of different nations, visitors to the toy shop, the toy-maker's assistants, etc., with Dorothy Miller as the fairy doll. Especially praiseworthy was the agile dancing of C. Ellwood Carpenter, Jr., as *Jack-in-the-Box*, and of Florence Huet and Leslie Kelly, two tiny bits of dainty femininity, who were brought upon the stage in pasteboard boxes, and who pirouetted in a surprising manner. The

ballet was prepared and executed under the direction of C. Ellwood Carpenter, who appeared as the old toymaker. Both this and the opera, the latter staged by Edward S. Grant, were given with considerable attention to scenic and costume effectiveness, and a large orchestra made up of members of the Philadelphia Orchestra gave valuable assistance in the instrumental part of both productions.

The Behrens Club announces "The Tales of Hoffmann" as its next opera, to be given on Tuesday evening, April 27, with Cesare Sturani as conductor. A. L. T.

TWO ERIE CONCERTS

Kohler Orchestra and Apollo Chorus in
Splendid Programs

ERIE, PA., Feb. 6.—In the second concert of the series given by the Erie Symphony Orchestra the performance of a well selected program reflected great credit upon Director Franz Kohler. The chief interest in the concert centered in the tenor soloist, Joseph Erhart, an Erie singer. The ovation given him made double encores necessary, the last being the "Prayer" from "Cavalleria," with accompaniment by Marie Miller, talented Erie harpist.

January 26 gave us the second concert of the Apollo Club series. Fifty business men comprise this club. The singing of the combined voices was never better than on this occasion. The program was a fine one and well worked out by the director, M. G. Williams. The assisting soloists, Evan Williams, the celebrated tenor, and the favorite cellist, Fritz Goerner, and their accompanists, Mr. Williams's son and Prof. Breckinridge, of Oberlin College, received much applause both in their solo work and in ensemble with the club. E. M.

Arthur Newstead in Peabody Conservatory Recital

BALTIMORE, Feb. 6.—Arthur Newstead, pianist and member of the teaching staff of Peabody Conservatory of Music, gave the thirteenth recital of the series at this institution yesterday afternoon. Beginning his program with the Fantasia in C Minor of Mozart and three delightful pieces by Couperin and Rameau, the pianist disclosed many qualities in tone manipulations which proved his appreciation for delicate and colorful effects. He gave a masterful interpretation of the colossal B Minor Sonata of Liszt, and a rousing one of

the Schubert "Wanderer Fantasie." In choosing compositions of George F. Boyle, whose "Morning" and "A Spring Breeze" were represented, Mr. Newstead not only paid an artistic tribute to a coworker at the Peabody, but also found an interesting medium for displaying his knowledge of modern pianism. These compositions were received with enthusiasm. The recital closed with a group of Chopin numbers, played with tonal delicacy and poetic grace. F. C. B.

Violinistic Gifts of David Hochstein
Approved in Rochester

ROCHESTER, N. Y., Feb. 8.—David Hochstein, the young violinist, gave a recital in his home city on February 4, at the Genesee Valley Club. Mr. Hochstein was heard by a large and appreciative audience and confirmed the good impression which he made several weeks ago, upon the occasion of his appearance as soloist with the Rochester Orchestra. His program was tastefully chosen and included the violinist's own "Minuet Ancien." John Adams Warner was the efficient accompanist. F. R. B.

Two Appearances of William Simmons

Two successful concert appearances were made last week by William Simmons, the young baritone. On Friday, February 5, he appeared at a musicale at the home of Dr. and Mrs. R. J. Brown, in Newark, N. J., where he sang songs by Koemmenich, Kramer, Black, Phillips, Wells, Lohr and Speaks with notable success. He was accompanied by Chilion Roselle. At Cooper Union on Sunday evening, February 7, he was the soloist under the auspices of the People's Institute and made an excellent impression in songs by Black, Quilter, La Forge, Huhn, Secchi and Kramer. His accompaniments were well played by Alice Shaw.

GAUTHIER-BLOCH RECITAL

Soprano and Violinist Appear Before
the Barnard Club

Eva Gauthier, soprano, and Alexander Bloch, violinist, gave a joint recital before the Barnard Club on Thursday evening, February 3. Mr. Bloch opened the program with the Wagner-Wilhelmj "Romanze," the "Serenata Napoletana" of Sgambati, and two numbers from Cecil Burleigh's "Indian Suite," the "Sun Dance" and "To the Warriors." Later he followed with the Pugnani-Kreisler "Praeludium and Allegro," the Chopin-Auer Nocturne in E Minor and the Polonaise in D Major, by Wieniawski. Mr. Bloch held to the high standard which he set for himself in the beginning of his career.

Mlle. Gauthier's first group consisted of the Javanese folk songs, collected and arranged by Paul Seelig, of Java, and the Malay folk songs, collected and arranged by Constant van der Wall of Java. Mme. Gauthier was inimitable with her pretty voice, her charming personality and unique program. Blanche Bloch and Marguerite Baillé were efficient accompanists.

Sibyl Sammis-MacDermid Delights Salt
Lake Hearers

SALT LAKE CITY, Utah, Jan. 29.—Sibyl Sammis-MacDermid appeared in concert last Monday evening at the Assembly Hall and delighted her hearers in a well chosen program, including a number of songs written by her husband, James G. MacDermid, who was the accompanist for the evening. In her artistic singing of Mozart's aria, "Il re Pastore," Mme. MacDermid was accompanied in the obbligato by Bert Shepherd, a young local violinist. Her best number was undoubtedly the "Scene du Miroir" from "Thaïs." Other numbers

included "I've been roaming," Horn; "Allah," Chadwick; "When Phyllis takes her vocal lesson," Garnet; "Das Kraut Vergessenheit," Hildach; "Les Cloches," Debussy, and the "Bohème" aria and seven compositions of Mr. MacDermid, of which "If you would love me" and "If I knew you and you knew me" were the most charming. Mr. MacDermid added much by his artistic accompanying. Mme. MacDermid was assisted by the Tabernacle Choir in two numbers, directed by Evan Stephens and accompanied on the organ by John J. McClellan. The recital was under the management of Fred C. Graham. Z. A. S.

Mrs. Woehrle a Favorite in Easton
Recital

EASTON, PA., Feb. 7.—Mrs. Harlan E. Woehrle, soprano, has never been heard to better advantage than at her appearance on February 2, in the Easton Public Library Auditorium. On this occasion Mrs. Woehrle appeared in joint recital with J. E. Sliker, basso, whose work also gave pleasure. Earle D. Laross, pianist, was the assisting artist, playing études and dances by Chopin commendably. The program was genuinely interesting, ranging from works by Verdi to children's songs by Ware, Teschemacher and Wade. Harlan E. Woehrle provided artistic accompaniments.

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Lawrence, Mass., Jan. 20.

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MR. HALL REPEATS TWO BRITISH WORKS

"Mystic Trumpeter" and "Music Makers" Sung Capably by Columbia Chorus

For the concert of the Columbia University Festival Chorus at Carnegie Hall, New York, on Tuesday evening, February 2, Walter Henry Hall, professor of church and choral music at the university and conductor of this sterling organization, chose to repeat the two new works by British composers which were given their first American hearings under his baton during the last two years. These were Elgar's "The Music Makers" and Hamilton Harty's "The Mystic Trumpeter."

In the performance of the latter, which

was brought out last Spring, Mr. Hall had the excellent American baritone, Clarence Whitehill, as soloist. Mr. Harty's music to Walt Whitman's superb lines, superb in their sweep, if not always in their manner of expression, was fully described in the columns of this journal when it was first heard. The performance given it last week, though an even more effective one than that of its original production, did not serve to reassure one of the worth of the music. There are pages in it which are of unquestionable beauty; but to each one of these there are three or four that lack the power to hold the hearer. Mr. Whitehill delivered the solo music, some of it extremely difficult and one passage, at least, which virtually defies being sung as written at the tempo indicated; he made it telling and was much applauded. Between the two choral works he sang the familiar air from Bizet's "La Jolie Fille de Perthe" in rousing style.

Sir Edward Elgar's setting of Arthur O'Shaughnessy's magnificent ode is one of his finest works. The distinguished English composer can feel certain that, had he written nothing but his "Geron-tius" and this work, his reputation would be secure. The poem is very much in the spirit of modern trends and its musical interpretation so ideal that it almost seems on listening to it that no other composer could have done it so well. The transcendently uplifting music beginning "They Had No Vision" is given to a solo contralto voice and Mildred Potter sang it last week. It would be difficult to record how wonderfully she has grasped the meaning of these verses, how perfectly her voice seems suited to this music of Elgar's. She sang with glorious vocal quality, with a feeling for its spiritual meaning. Hers was, indeed, a notable performance, worthy of the profoundest admiration.

Mr. Hall's singers again proved that they constitute a body that must be complimented both for the tonal quality achieved and for the fine manner in which they handle their parts. Both of these works are difficult to sing, but the difficulties were hardly in evidence last week. Mr. Hall understands modern choral music quite as he does Handel and Bach and he makes every voice count in the massed effect. As a prelude to the concert he conducted his orchestra effectively in Sir Henry J. Wood's rather bombastic orchestral version of Rachmaninow's piano piece, the Prelude in C Sharp Minor. A. W. K.

Noted Artists in Grand Rapids Concert

GRAND RAPIDS, MICH., Feb. 7.—The recent concert of the Mary Free Bed Guild was of a high order, enlisting the services of Emilio de Gogorza, baritone, Rudolph Ganz, pianist, and Jeska Swartz-Morse, contralto. Mr. de Gogorza's splendid voice impressed his audience exceedingly and Mr. Ganz compelled great admiration with his pianism. Mme. Morse used her voice to advantage and sang with dramatic fervor. E. H.

Contains Wealth of Musical Notes

To the Editor of MUSICAL AMERICA:

Enclosed find my subscription to your valuable paper. I look forward to its coming with great pleasure every week, and its wealth of musical notes makes one feel "intelligent" when discussing present-day music and musicians.

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HELEN M. MANNING.

Savannah, Ga., Jan. 28, 1915.



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PRESS COMMENTS ON SUCCESS of



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JOHANNES SEMBACH

TENOR

Metropolitan Opera Company
NEW YORK

Parsifal

NEW YORK WORLD—NEW "PARSIFAL" WINS FAVOR AT NEW YORK DEBUT.—Johannes Sembach made his American debut in the name part. He disclosed a flexible tenor voice of such lovely lyric quality that he might have passed for an Italian. In figure and action he was the youth for which the text called.

NEW YORK GLOBE—Johannes Sembach made his first appearance in the title rôle. I heard him with more pleasure than any German tenor I remember. He sounded like a tenor, not like a Wagnerphone—a genuine, clear, ringing tenor; a voice that has fine mettle in it, and which issues in a well-produced, focused, carrying tone. Mr. Sembach's singing was musical and expressive. In presence Mr. Sembach is better than any PARFISAL we have had here since Mr. Burgstaller, the unique Parsifal of the original New York cast.

The Magic Flute

NEW YORK GLOBE—Mr. Sembach sang for the first time here the rôle of Tamino. No one who heard this tenor sing "Parsifal" on Thanksgiving Day should be surprised to learn that in Mozart's opera he surpassed any one that has attempted to sing its leading tenor rôle since Mr. Gatti-Casazza revived the work here.

NEW YORK EVENING SUN—There was a large audience for "MAGIC FLUTE," with Johannes Sembach new in the leading rôle. The tenor, whose début in "Parsifal" had won him praise, sang Mozart's melodies very well indeed. His free delivery carried the hearer back at times to the first German essays of De Reszke.

NEW YORK TIMES—Mr. Sembach's impersonation of TAMINO was admirable. He sang with good lyric style and his acting was graceful and easy.

NEW YORK WORLD—The feature of interest was the first appearance as TAMINO of the Metropolitan's new German tenor, Johannes Sembach, which was noteworthy for the lyric quality of the singer's voice and a style admirable in repose and authority.

Euryantbe

NEW YORK TIMES—Mr. Sembach made a chivalrous and knightly figure of ADOLAR—his singing had much beauty in many passages, both in restrained and in full voice—more beauty and more style than many German tenors have been able to offer.

NEW YORK SUN—The honors easily fell to Mr. Sembach as ADOLAR. He sang admirably and fitted himself nicely into the dramatic scheme.

NEW YORK WORLD—The ADOLAR presented the new German tenor in a rôle fitting his dramatic equipment, for the music, which is high and lyric, Mr. Sembach sang with sonorous voice and a legato truly admirable and in a manner undeniably authoritative.

BROOKLYN STANDARD UNION—The oftener Sembach is heard in this rôle of ADOLAR the more certain it becomes that not only his dramatic power is great, but that his tenor is far more beautiful than anything Caruso can command at this time. Sembach's voice throughout is limber, responsive, young, yet with rich body and in its higher register thrilling. His presence is picturesque as well as his interpretation full of feeling and fire.

Rheingold

NEW YORK HERALD—NEW GERMAN TENOR CHARMS IN "DAS RHEINGOLD."—HIS LOGE PROBABLY THE BEST SINCE THE DAYS OF VAN DYCK.—The only novel feature was a new LOGE. Mr. Sembach, the new German tenor. His fine diction, every word being clearly understood, and his subtle acting made his impersonation a notable one. His Loge is probably the best seen here since the days of Van Dyck, who was famous in the elusive part.

NEW YORK TRIBUNE—SEMBACH AS LOGE PROVES REVELATION.—The finest feature in yesterday's representation was Herr Sembach's impersonation of LOGE. Historically and musically it was the most admirable characterization of the evil principle in Wagner's drama that the local stage has seen, with the possible exception of Herr Vogl's, and it was vocally superior to that.

NEW YORK EVENING TELEGRAM—Johannes Sembach's first appearance here in the rôle of LOGE was a triumph for him.

NEW YORK EVENING WORLD—Of the competent cast one easily singles out for chief praise Johannes Sembach as LOGE. No one within memory has sung the part as well, and none since Van Dyck has acted it so convincingly.

GUIDING SPIRIT IN TOLEDO'S CAMPAIGN FOR GOOD MUSIC

Lewis H. Clement Heads Movement to Establish a Permanent Symphony Orchestra in Ohio City—A Prominent Business Man with High Ideals and an Energetic Worker for Artistic Advancement

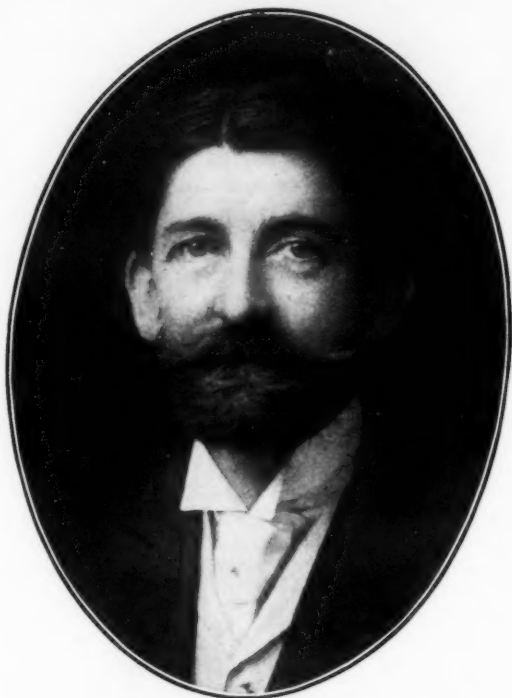
TOLEDO, Feb. 8.—The business man who is also an idealist and something of a philosopher often finds his ideals and philosophies in conflict with the requirements of modern business. This is frequently the experience of Lewis H. Clement, president of the Whitney and Currie Company of Toledo, who gave up music as a profession to engage in music as a business.

In spite, however, of the exacting demands of an active business life, Mr. Clement has not lost his ideals nor his interest in trying to bring them to realization. His most frequent quotation is that saying of Dr. Leopold Damrosch: "There is nothing you can do for the people so helpful and so good as to give them the means of making music in their homes." And with equal earnestness Mr. Clement quotes from a letter written to him years ago by Theodore Thomas: "A symphony orchestra shows the culture of a community—not opera."

Believing in the principles expressed by these two men, Mr. Clement has endeavored in his business life to exert his influence toward increasing the love of good music.

Last year, through the efforts of the Musical Art Society, two symphony concerts were given with an orchestra of fifty-seven under the direction of Mr. Clement. His work with this orchestra demonstrated that he is an experienced and able conductor and the orchestra, with the few rehearsals possible, proved by the high character of its work that Toledo has the necessary material for a symphony society.

Toledo has, in fact, attained a size and reached a position among cities where it is almost imperative that she have her own symphony orchestra. The city pos-



Lewis H. Clement, Who Is Working for the Organization of a Symphony Orchestra and Large Mixed Chorus in Toledo

sesses an art museum which is the pride of every resident, and there are many who agree with Mr. Clement that the next great step in the development of the community should be the establishment and maintenance of an orchestra and a great mixed chorus.

In bringing this about Mr. Clement can be depended on to do much because he is enthusiastic over the idea. His family is imbued with the same enthusiasm. Mrs. Clement has been for some years chairman of the music department of the Ladies' Educational Club, the largest woman's organization in the city, if not the largest organization of its kind in the State, while their daughters, Eva and Elsa, both pianists, are often heard in Toledo, not infrequently illustrating the lectures on music which Mr. Clement has given before several of the organizations in the city. The young women are at present much interested in the establishment of a music school settlement in North Toledo, to which they bring an experience of several years as teachers in the music school settlement at No. 55 East Third Street, New York, of which David Mannes is director.

To quote Theodore Thomas again, "Popular music is familiar music." When the time comes, and may the day hasten, when Toledo will be taking the same pride in her symphony orchestra and mixed chorus that she justly does at present in her Art Museum, it will be found that much of the credit will be due Mr. Clement.

FRANK E. PERCIVAL.

MISS DAVIDSON IN OHIO

Pianist Plays in Columbus and Delaware—San Carlo Opera

COLUMBUS, O., Feb. 5.—A charming drawing room recital was given by Rebecca Davidson, the pianist, this morning in the home of Mr. and Mrs. Dan Laws Smith. The program was well arranged and included

Toccata and Fugue, Bach-Tausig; "Pastorale Variée," Mozart; "Ecosseuses," Beethoven-Busoni; Capriccio, B Minor, Brahms; Rhapsodie, C Major, Dohnanyi; Prelude, Rachmaninoff; "L'Alouette" (The Lark), Balakirew; "Reflets dans l'eau," Debussy.

This same program, with the addition of the Sonata B Flat Minor, Chopin, and "Venezia e Napoli," Liszt, was played last evening at the Ohio Wesleyan School of Music at Delaware. Although Miss Davidson is in her early twenties, she plays with remarkable maturity and excellent style.

She has an intelligent understanding of all the periods—playing Bach and Mozart with as clear understanding as Brahms, Rachmaninoff and Debussy.

The San Carlo Grand Opera Company gave a short season of three days the first half of this week. "Lucia," "Cavalleria Rusticana," "Pagliacci," "Tales of Hoffmann" and "Aida" were the operas. The attendance was good, prices reasonable and general satisfaction expressed. ELLA MAY SMITH.

CHRISTINE MILLER IN PITTSBURGH RECITAL

Contralto Showered with Applause by Audience in Her Home City—Evan Williams Her Admired Associate

PITTSBURGH, Feb. 8.—Showered with plaudits and flowers from admiring home friends, Christine Miller, the Pittsburgh contralto, made a profound impression last Friday night at Carnegie Music Hall, on her first appearance here since her return from Europe. Miss Miller and Evan Williams, the celebrated tenor, were the artists at a benefit performance given for the Columbia Hospital and the hall was packed from pit to dome. Miss Miller's friends were unanimous in declaring that she sings better now than ever before.

Among the contralto's best offerings were Gertrude Ross's "Dawn in the Desert," Carpenter's "When I Bring Colored Toys," Homer's "How's My Boy?" and Ward-Stephen's "The Nightingale." The last two named particularly were sung with splendid dramatic spirit. The performance was a triumph for Miss Miller, whose splendid ability as one of America's leading singers has long been recognized by Pittsburghers.

Mr. Williams proved equally successful. A large number of personal friends was on hand, and he was applauded vigorously for his splendid work. He was exceptionally strong in the singing of Cadman's "The Moon Drops Low," Hammond's "The Pipes of Gordon's Men" also proved effective, as did Riker's "Song of the Sea." Carl Bernthaler was the accompanist and his part of the program was faultless.

Dallmeyer Russell, the Pittsburgh pianist, was heard at the recital of the Tuesday Musical Club last week and as usual scored an emphatic success. Others appearing on the program were Mrs. Katherine Louise King, Mrs. George W. Kreer, Mrs. Jerome B. Schaub and Mrs. Bruce M. Swope.

The Music League of America gave the last of its concerts here at the Twentieth Century Club last week, the soloists being Greta Torpadie, soprano; Paul Reimers, tenor, and George Halprin, pianist. It was one of the most interesting of the three programs given here. Miss Torpadie sang some French and English folk songs with tenderness of expression while the male members of the trio gave excellent satisfaction.

E. C. S.

Considers It the Best Weekly Musical Journal

To the Editor of MUSICAL AMERICA:

Enclosed find subscription for another year. I consider MUSICAL AMERICA the best weekly musical journal and would not be without it. Sincerely,

(MRS.) EUGENIA LASALLETTE
ELLENBURG.

Reedsburg, Wis., Jan. 21, 1915.

"MASTER COMPOSER SERIES" OPENED

Bauer Soloist in First Concert of Damrosch's Noteworthy Cycle

With Harold Bauer as the first soloist of his "master-composer series," Walter Damrosch presented Brahms's First Symphony and the D Minor Piano Concerto on Thursday afternoon, February 4, at Carnegie Hall, New York.

Mr. Damrosch has real genius for devising cycles of this kind, and that inaugurated last week is not to be one of the least interesting. Brahms, Liszt, Beethoven, Rubinstein and Tchaikowsky, interpreted by Bauer, Busoni, Borwick, Hofmann and Gabilowitsch, comprise it. It cannot be denied, however, that the substitution of Bach for Mr. Busoni, Mozart for Mr. Borwick and Beethoven for Mr. Hofmann would have made the series more worth while musically.

Little remains to be said of Mr. Bauer's mighty conception of the magnificent Brahms concerto, which he alone, of all contemporary pianists, has the courage and good taste to play for us. He seems to play it with a devotion surpassing that which pianists ordinarily bring to their performances. He played it in the Autumn at one of the regular concerts of the Symphony Society under Mr. Damrosch, and one may but record that he made its manifold beauties even more inspired last week. He was given a rousing reception.

The work of the orchestra was on a high plane of excellence. What the orchestra has to do in this concerto is a great deal and Mr. Damrosch saw to it that his men did it well. He conducted the noble C Minor Symphony, a work of which one never tires, in an altogether admirable manner, making the slow movement warm and rich in its superb melodic loveliness. The audience not only approved his performance but attested by its spontaneous applause that it found Brahms much to its liking.

A. W. K.

Chadwick Conducts Fine Concert by Conservatory Orchestra

BOSTON, Feb. 6.—The student orchestra of the New England Conservatory of Music, George W. Chadwick, conductor, gave a concert last evening in Jordan Hall. The assisting soloists were two advanced students, Edith M. Woodman, soprano, and Stanley J. Schaub. The orchestra played creditably Schumann's Symphony in E Flat Major, and a number from "The Damnation of Faust."

Miss Woodman sang a "Freischütz" aria in good taste and was recalled many times.

A feature of the program was the pianoforte playing of Mr. Schaub, an exceptionally promising young lad, who played with the orchestra two movements of Chopin's E Minor Concerto in a manner that was deserving of great praise.

W. H. L.

1915-16

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WM. BONNER, Tenor, Rutgers Presbyterian Church, N. Y.
JULIUS STEINER, Concert Tenor, Vienna, Austria.
L. H. HARPER, Tenor, oratorio and concert, Crescent Quartette.
MAX SALZINGER, Baritone, leading roles Montreal and Boston Opera Companies.
EDWIN EVANS, Baritone, concert and oratorio.
JACOB WEISLEY, Bass Soloist, Church of the Messiah, N. Y.
TOM DANIELS, Bass Soloist, Church of the Divine Paternity, N. Y.
EMMA KRAMLICH, Supervisor of Music N. Y. Public Schools.
MARIAN HEBBARD, Supervisor of Music, N. Y. Public Schools.
JUANITA PENNIMAN, representative of Miss McLellan on the Pacific Coast.
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MUSICAL AMERICA'S OPEN FORUM

Why Mr. Godowsky Refused to Play at the Biltmore Musicales

To the Editor of MUSICAL AMERICA:

May I ask the favor of space in your columns to make a statement to the public in justification of my suddenly canceling my appearance at the concert which is to take place at the Biltmore Hotel next Thursday morning.

I accepted the engagement to play at this concert from Mr. R. E. Johnston with the distinct understanding that no particular artist should be featured either in the advertisements, announcements, programs or posters.

Mr. Johnston assured me that he would comply with my wishes.

The first intimation I had that he was not keeping his agreement was last evening (Saturday) when I went to the Biltmore Hotel to attend a reception given by the Biltmore management to artists appearing at these concerts. There I discovered that, as an instrumentalist, I had been given a subordinate and insignificant place in the announcements, whereupon I immediately canceled my engagement and did not attend the reception.

I wish to take a definite stand on the equal treatment of instrumentalists and vocalists. It is indeed time that this discrimination in favor of vocal artists should cease. The talent and study involved in the development of an instrumentalist and the cultural benefits derived from his art are at least equal to the ephemeral pleasures associated with the enjoyment of vocal art.

Nobody admires more the great gifts of Signor Caruso than I, nor is it personal vanity which prompts me to make this protest, but the attitude of the public should not be influenced by these objectionable advertising methods.

Yours truly,

LEOPOLD GODOWSKY.

New York, Feb. 7, 1915.

Opportunity for All Orchestral Composers on This Hemisphere

To the Editor of MUSICAL AMERICA:

American composers of high-class orchestral music are cordially invited to send copies of their scores by registered mail to the America Symphony Orchestra, No. 501 Fifth Avenue, New York. The orchestra, which has been organized to stimulate high musical production in the western hemisphere, guarantees a performance, without charge or expense of any kind to the composer, of all such works as may pass the preliminary approval of a committee of selection. Of the works performed, those which obtain marked success in the United States will be reserved for the répertory of the

America Orchestra on its first European tour, when it hopes to give the Old World a new idea of the musical resources of the western continent.

In the interest of American music it is respectfully urged that wide publicity be given to this invitation, which is also promulgated in Canada and all the countries of Latin America.

JULIAN CARRILLO,

Conductor of the America Symphony Orchestra.

New York, Jan. 28, 1915.

Will Miss Farrar Leave the Metropolitan?

To the Editor of MUSICAL AMERICA:

A certain New York evening paper must have been hard put to it for a sensation when it announced this week—causing a flurry among all the other newspapers, and scaring everybody half to death—that Miss Farrar would leave the Metropolitan. Doubtless MUSICAL AMERICA—perhaps "Mephisto"—will hasten to point out to the admirers of this singer the utter unlikelihood—I had almost said impossibility—of the truth of such a report, and that it is about one of the very last things that could happen at the Metropolitan. For, while it is true, as "Mephisto" has intimated, that no one artist is, nor should be, "all there is to opera," Miss Farrar is about the last person, with the exception of Caruso, whose services Mr. Gatti-Casazza could afford to dispense with at this time, for reasons too obvious to mention.

Moreover, on the other hand, it is quite inconceivable that Miss Farrar would deliberately commit the particular kind of suicide involved in severing her connection with opera, just at the moment she is approaching the zenith of her career in that field, to go into concert. Such an act would mean comparative oblivion for her; for while it is true that multitudes flock to the few concerts in which she now appears, a great part of this interest is due to her connection with opera. No longer at the Metropolitan, interest in her would decline very materially, and—oh, what a falling off in phonograph returns.

Doubtless, Miss Farrar will sing in concert next season (since Mr. Ellis says so) in addition to her work in opera; and it seems likely that the crazy Broadway rumor had its inception in that fact. Perhaps there is a bit of "jockeying" going on, just at present.

AN ADMIRER OF MISS FARRAR—IN OPERA.
Reading, Pa., Feb. 4, 1915.

The Case of Pandora, Ohio

To the Editor of MUSICAL AMERICA:

Ever since I have taken your paper, there have been articles in it concerning towns of three and four thousand with their excellent choral societies of from fifty to one hundred voices. But what I want to bring to your eyes and to all music-loving people in the country, is the town of Pandora, Ohio, with a population of only eight hundred persons, and yet they have their own choral society of nearly one hundred voices and a paid director.

Where else could you find such a musical town?

This choral society had its first public performance two years ago with a performance of the "Messiah," and during the first year of this choral organization's life, two performances of Dubois's "Seven Last Words of Christ," were given, besides a Mid-Summer festival with the "Elijah" as the main attraction, and the year ended with another rendition of the "Messiah," where one thousand people from the country and surrounding towns crowded into the largest church there.

The soloists at these concerts were, with a few exceptions, gotten from out of town, and were well paid. I had the honor of singing the tenor roles five times during the first year.

"Loyalty" is the watchword of the members, and Eldon Geiger, the direc-

tor, deserves much credit for his work. An artist course is the next thing in view.

Yours cordially,

JOSEPH H. MORRISON.

New York, Feb. 4, 1915.

Where to Get Certain Songs

To the Editor of MUSICAL AMERICA:

Will you kindly tell me where I can get Harriet Ware's "Sunlight," Theodore Hoeck's "The Year's at the Spring," and if all the little songs that Kitty Cheatham sings are obtainable—like "Little Gray Lamb," the nursery rhymes by Wilcox-Gottschalk, the old French Christmas Carol, "Voici Noël," "Little Lasse," "Songs of Shepherds and Lambkins," "Evening Prayer," "Boy Blue," "Grundy," "Lady of Night," "The Owl and the Pussy Cat" and her four new songs by Mrs. Beach.

Yours respectfully,

MRS. J. O. CREAGER.

Laramie, Wyo., Feb. 1, 1915.

[Harriet Ware's "Sunlight," the Nursery Rhymes by Gottschalk, and the four Beach songs are published by G. Schirmer, New York. "Voici Noël" is by Weckerlin and may be obtained of the same publisher as the songs last mentioned. The songs, "Boy Blue," "Grundy," "The Owl and the Pussy Cat," are published by the Oliver Ditson Company. "Evening Prayer," by Sibelius, is a foreign publication, but may be purchased at Schirmer's or Ditson's. "The Little Grey Lamb," is not a song but a poem by Archibald Sullivan. Theodore Hoeck's "The Year's at the Spring" is not published, as far as we know.—Ed. MUSICAL AMERICA.]

Wants an Index of Articles Which Have Appeared in "Musical America"

To the Editor of MUSICAL AMERICA:

I don't know of any bill that I'd rather pay than the subscription to MUSICAL AMERICA. Here is the amount for 1915.

I am sorry to see that you have not

seen your way so far to index the (important) articles of the paper. They are of such value that it would be a great convenience to refer to them in after years.

Our City Library has accepted my fifteen volumes which I donated, but cannot use them as reference work, for which they would be excellently fitted, because of their not being indexed. Cannot something be done?

Yours truly,

G. KLIEMANN,

Director, Williamsport School of Music.

Williamsport, Pa., January 18, 1915.

Seventy Years Old; Still Teaches

To the Editor of MUSICAL AMERICA:

I am interested in your articles on "Music in America." Some years ago (over thirteen, I believe) I was teaching music in Grand Rapids, Mich. I was a member of the St. Cecilia Club. Leopold Godowsky from Chicago came to play for the society one evening. A very small audience greeted him, and I overheard a gentleman say to his wife, "When he is through with Chopin, wake me up please." Now since Leopold Godowsky has been to Germany and returned to America, what a furore! All because he is from abroad. He was living in America before. I hope the time will come when American musicians will have their due.

I have been teaching piano for over fifty years and am a graduate of a music school and probably will not be called to take an examination. I am almost seventy years old and have forgotten my rules of composition, but have kept up in musical matters; am still teaching a few pupils.

Yours truly,

MRS. S. STEARNS.

Lima, Ohio, Jan. 25.

Wishes for Future Success

To the Editor of MUSICAL AMERICA:

Enclosed find money order for another year's subscription to MUSICAL AMERICA.

With all good wishes for the future success of this splendid paper.

Yours truly,

HELEN L. PERKINS.

Norwich, Conn., Jan. 27, 1915.



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EARLY STOJOWSKI SUITE PERFORMED

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Hands of Philharmonic

Sigismund Stojowski, the Polish pianist and composer, who has long been active as a teacher of high standing in New York, is more or less favorably known as writer of a number of piano pieces, songs and chamber compositions. Nothing of his performed here has, however, surpassed in engaging qualities the Orchestral Suite, op. 9, which Mr. Stransky brought out at the New York Philharmonic concert on Friday afternoon of last week. Reference to the work as a novelty in the strict sense of the term would be amiss, for it was published in 1893. Even before its completion it appears to have aroused the hearty interest of Von Bülow (to whom it is dedicated) and of Tchaikowsky, who determined to perform it at a Russian concert which he had intended but did not live to conduct.

That more than a score of years should have had to pass before the Suite was heard here seems strange, for while not in any sense profound or great music, it is extremely fresh, spontaneous and inviting, poetic in fancy and feeling and fashioned with the craft and cunning of a highly endowed musician. Mr. Stojowski's materials are throughout typically Polish and essentially Polish are the dominant moods and atmosphere of the composition. There are three movements, the first a theme with variations and an elaborate coda; the second an "Inter-mède Polonais" in mazurka rhythm, the last a poetic reverie followed by a buoyant Cracovienne. The theme of the first, a well-known Polish hymn to the Virgin, appears unostentatiously in clarinet and bassoon, and the variations, while ingenious, are but four in number, and, as the composer says his say with becoming brevity, they escape the usual curse of variations.

An admirable fugue introduces the coda, which ends with a brilliant and imposing proclamation of the chorale by the brass against string passages. The melodious mazurka is of fascinating character and delightfully scored, while the dreamy opening of the last section affords a mood picture of rare charm to which the brisk rhythms of the Cracovienne supply effective contrast. Mr. Stojowski's harmony and instrumentation are throughout piquant and in absolute conformity with the nature of the work.

Mr. Stransky disclosed the graces of the "Suite" most sympathetically, and at the close the composer was induced to bow his thanks from the stage, for the piece earned much applause. Much enthusiasm was likewise provoked by Strauss's "Death and Transfiguration," of which the Philharmonic gave a broad and superbly climaxed performance. The older orchestral numbers comprised Rimsky-Korsakoff's "Spanish Caprice" and Gluck's overture to "Iphigeneia in Aulis," which Mr. Stransky read with true classic dignity.

MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 15



The Organ has attained a popularity in America that makes all Europe stop and wonder. The tremendous growth in appreciation of the best, and the rapid advancement in not only Organ music, but in the methods of instruction and in the instrument itself is unprecedented. The day has happily arrived when this Country has won her rightful place, and has much to thank "Musical America" for in helping to make it a reality.

William C. Carl

Many years of distinguished service in the cause of good music—as an educator, as a church and concert organist—have given Dr. William C. Carl an enviable position among the most noted American musicians.

The soloist of the day was F. De Angelis, first oboe of the Philharmonic, who was heard in Handel's Concerto for oboe, organ and strings. While it is not a work of extraordinary account, and while the oboe is not an instrument capable of especially varied effects in solo work, Mr. De Angelis was much applauded for his performance, which was marked by much beauty of tone and finish of phrasing. Charles Gilbert Spross, at the organ, did about as efficient duty as can be done on the familiar atrocity at Carnegie Hall. H. F. P.

Return Engagements for Mme. Samaroff

Mme. Samaroff's success in several cities this season has resulted in return engagements. She will be heard on March 12 in recital in Detroit, where she appeared with the Philadelphia Orchestra in December, and also in recital in Wilmington, Del., where her appearance with the Philadelphia Orchestra recently called out the largest audience that had assembled in Wilmington in years. Mme. Samaroff was recently soloist at a Bagby musicale with Mme. Sembrich and Albert Spalding. Some of her dates in the immediate future include appearances with the St. Louis Symphony Orchestra, recitals in Chicago, New Orleans, Houston, Galveston, Baltimore, Bethlehem, Pa., and a concert with the Philadelphia Orchestra in Washington.

Mrs. Berry Engaged for Panama Exposition

Mrs. Benjamin E. Berry, contralto, has been engaged to sing at the Panama Exposition, at San Diego, Cal., during the coming Summer. She will assist Dr. H. J. Stewart, organist at the Exposition.

NEW SUNDAY SERIES OPENED AT CENTURY

Adamo Didur with Altschuler's Orchestra in Program of Russian Music

Adamo Didur made one regret that he does not appear oftener in concert, when, by a happy dispensation, he sang at the first Sunday night concert given by the Russian Symphony Orchestra at the Century Opera House on February 7. Mr. Didur delivered several numbers from "Boris" (doing Boris's monologue in Russian), and Moussorgsky's splendid song, "The Flea," also in Russian. The basso's powerful voice and consummate artistry could hardly have been heard to better advantage. After he had sung the humorous "Flea" an outburst of applause, punctuated at frequent intervals with the characteristic *bis*, was heard. Even after Mr. Didur had repeated the song the applause continued for some ten minutes.

Modest Altschuler, who still wields the baton for this orchestra, managed to inject genuine interest into his program by offering his own concert adaptation of "Boris." However, such arrangements, no matter how good they may be, are invariably unsatisfactory from an artistic standpoint. The other orchestral offerings were chosen with taste and included Spendiario's "The Three Palms," Tchaikowsky's Andante Cantabile and "Fairy Doll Dance," Ilynsky's Berceuse and "Dance of the Gnomes," the ballet music from Glinka's "Life for the Czar," the "Marche Slav," a Praeludium by Jaerneft and a Serenade by Arensky.

The Serenade was splendidly played by the concertmaster, and the orchestra shone in the melodious Glinka music. The orchestra performed its offerings adequately. The audience was large and demonstrative. B. R.

Mme. Calvé in Society Musicale

Mme. Emma Calvé sang, on January 29, at a musicale given by Sarah Cooper Hewitt and Eleanor G. Hewitt at their home, No. 9 Lexington Avenue, New York, and other artists were George Barrère, flautist, and Frank La Forge, accompanist.

Commends Propaganda

To the Editor of MUSICAL AMERICA:

I must say that I like the stand you have taken regarding our own musical development. Your paper is a great addition to my library and studio.

Sincerely,

ANNIE M. P. BUNDY.

Topeka, Kan., Jan. 25, 1915.

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DELBERT L. LOOMIS, Asst. Treas., address, 505 Fifth Ave., New York
LEOPOLD LEVY, Secretary, address, 505 Fifth Ave., New York

JOHN C. FREUND, Editor

PAUL M. KEMPF, Managing Editor

CHICAGO OFFICE: Harry Fream, Manager
Maurice Rosenfeld, Correspondent
Grant Park Building
624 Michigan Boulevard
Telephone Harrison 4383

PHILADELPHIA OFFICE: Arthur L. Tubbs, Manager
1706 Chestnut St.
Telephone, Spruce 3473A

CINCINNATI OFFICE: Mrs. Lewis Hillhouse,
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New York, February 13, 1915

THE MUSICIAN TURNS

The musician in the shape of the piano virtuoso, and in the person of Leopold Godowsky, the distinguished Russian pianist, has turned!

As he puts it himself, he has turned, not on selfish, personal grounds, but in defense of the principle that the piano virtuoso is entitled to as much consideration as the great tenor, who, in this case, is Signor Enrico Caruso.

Now, the cause of the turning of the musician may be briefly described as follows:

A series of morning musicales have recently been given by a certain manager at the Biltmore Hotel. Artists of distinction have appeared at these entertainments, which have drawn crowded houses.

Mr. Godowsky's story is, that he was engaged to play at one of these concerts, with the distinct understanding that no particular artist should be featured either in advertisements, announcements, programs or posters.

On Saturday evening, when he went to the Hotel to attend a reception given by the management to the artists appearing at the concerts, he discovered that, as an instrumentalist, he had been given a subordinate and insignificant place in the announcements, while the tenor, Signor Caruso, had been largely featured. As a result he refused to play at the concert.

Mr. Godowsky states his position to be that he takes a definite stand as to the equal treatment of instrumentalists and vocalists, and that he is tired of the discrimination in favor of the vocal artist, which should cease.

He furthermore insists—and, we believe, justly—that the talent and study involved in the development of an instrumentalist and the cultural benefits derived from his art are at least equal to the ephemeral pleasures associated with the enjoyment of vocal art.

Mr. Godowsky finally states that no one admires the great gifts of Signor Caruso more than he, nor is it a matter of personal vanity which prompts him to make this protest, but the attitude of the public should not be influenced by such objectionable advertising methods.

The manager of the concerts also states his position, to the effect that while he admires Mr. Godowsky and his playing, he has to consider the drawing power of the artists and feature those who pay best.

Let us say at once that we absolutely endorse Mr. Godowsky's stand for fair treatment for the instrumental player, and we also agree with him as to the superior requirements necessary to constitute a great instrumentalist. We will further add to this, that, as a rule, nearly all the great instrumentalists possess a distinguished and also intellectual personality, which some, at least, of even the greatest singers do not.

We will admit, however, that except with very few pianists, violinists and 'cellists, the singer has always drawn more than the instrumental player. Perhaps the reason is that the most beautiful instrument that has ever been constructed is the human one, which is capable of effects wholly beyond those possible on any other instrument.

The attitude of the manager in the case is easily comprehensible. He is purely commercial. He has not the slightest interest in art. He proposes to exploit those out of whom he can make the most money, and he will feature those who will draw the best. He is brutally frank about it. He can, therefore, be dismissed from the discussion.

Mr. Godowsky's position is unassailable when he protests against the undue featuring and exploiting of the singer at the expense of the instrumentalist, thus contributing largely to that exaggerated sense of self-importance, which is the crowning weakness of most of the great singers. For this the press is largely responsible.

A popular tenor like Signor Caruso may say the most banal things and they will be acclaimed as "wonderful." He may draw caricatures, some of which could be discounted by any school boy with a little talent for drawing, yet they are considered works of art, and are collected in a volume. He gives an old overcoat to a beggar and promptly the act is heralded as a triumph of generosity to the extent of half a column in all the leading papers. Meantime millions are subscribed for charity, while the names of the donors are reported in small type.

He may be, aside from low comedy parts, almost impossible as an actor, still he sings beautifully—wonderfully—and therefore all the young girls and middle-aged women who are prone to fall in love with a tenor, never mind whether he be fat and over forty, simply adore him! And it is the press which creates the illusion!

Nevertheless, by the grace of God and the substantial aid of the talking-machine Caruso is—Caruso!

METROPOLITAN ORCHESTRA'S NEW VENTURE

The purpose of sending the Metropolitan Opera Orchestra on a symphonic cross-country run after the conclusion of its New York labors this Spring is calculated to arouse lively interest. Toscanini is, of course, to be at the head of the organization which promises to favor with its attention the principal music centers of the South, the Pacific Coast and the Middle West. The San Francisco Exposition makes the plan particularly opportune in at least one of its aspects, and the Metropolitan management further professes to believe that the whole scheme is predestined to several varieties of glory.

No one will be astonished over the ready acquiescence of Mr. Toscanini to the proposition. As long as the war lasts he can scarcely find a haven or a field for his talents as congenial as America, and certainly no opportunity more favorable to set himself up for valuation in a different form of musical activity from that to which he has been hitherto limited. And it is no wonder that a musician of Mr. Toscanini's bent should aspire to be judged in terms of the symphonic interpreter. His New York concert two years ago showed the earnestness of his ambitions in that direction. What he achieved was interesting in many ways, whether one approved of it wholly or in part.

The reports of his forthcoming performances will therefore be closely watched. And the work of the orchestra will also serve to point morals or else to blast traditions.

How the Propaganda Works Out

To the Editor of MUSICAL AMERICA:

Mr. Freund's visit to Houston was a wonderful help to the cause of music here. We shall have echoes of that magnificent lecture for many months to come. The time he allotted to us was far too short.

(MRS.) EDNA WOOLFORD SAUNDERS,
President Women's Choral Club.

Houston, Texas.

PERSONALITIES



An Echo from the Maine Festival

Two singers who scored big successes at the Maine Festival last Fall were Marcella Craft, the American soprano, and Salvatore Giordano, the Italian tenor. In the accompanying snapshot they are shown in an off moment between concert time.

Ewell—Lois Ewell, prima donna of the Century Opera Company, has decided to go into vaudeville. Corinne Wallerstein will be her accompanist.

Brown—It is said that Eddy Brown, the youthful American violinist, who has been playing with success for some years in Europe, now spells his name Braun.

Garden—Because of the illness of her father, Robert D. Garden, Mary Garden, the singer, who was booked to sail for Europe on January 30, transferred her reservations to the *Adriatic*, which sails on February 10.

Calvé—Mme. Emma Calvé is not a woman suffragist, judging by a sentiment attributed to her in a recent interview. "It seems to me that the vote is not necessary to freedom," she said. "American women already rule American men. What more do they want?"

Harris—Music-lovers who have heard the American tenor, George Harris, Jr., in concert and recital will be interested in knowing that it was Mr. Harris who made the English translation of the libretto of "Mme. Sans Gêne," the new Italian opera, by Giordano, which was produced at the Metropolitan Opera House a few weeks ago.

Ganz—When Rudolph Ganz, the Swiss pianist, played in Los Angeles one of his critics called him "the Jay Gould of the piano," saying that he not only bore a striking resemblance to the great financier, but that he went at his piano playing in much the same fashion that the money king went after the control of the Erie Railroad.

Kaiser—Though the Edison records of Marie Kaiser have been among the most popular and readiest sellers it was only last week that she had the pleasure of meeting Mr. Edison personally, when he asked her to sing for him. Mr. Edison was delighted with Miss Kaiser's singing, and presented to her a signed photograph of himself.

Scotti—Antonio Scotti received a metal cast of himself in the part of *Scarpia* last week from Beatrice Miles, of Summit, N. J., who wrote: "I wish you would accept this cast of you as *Scarpia*, even though it is not modeled very well. I am only sixteen years old, so don't think if I were older I would send you anything so bad. But I am crazy about your acting as *Scarpia* in 'Tosca' and I have seen you many times in it."

Teyte—A novelty in the use of publicity was a page of pictures in a recent supplement of the Toronto *Sunday World*, with the caption "Miss Maggie Teyte, Eminent English Soprano, Spends a Busy Day in Toronto." The views showed Miss Teyte listening to one of her own records in a phonograph shop, inspecting the wares of a feather company, in perfume and candy factories, trying on a pair of party slippers in a boot shop, etc.

Caruso—Enrico Caruso's gift of an overcoat to a man in the Knickerbocker Hotel bread line and of \$10 in dimes to other men in the line brought an avalanche of begging letters upon him. "Every professional begging letter writer and several novices have written to me," Mr. Caruso said. "I have been asked for clothing, asked to sing at smokers for charity, asked to pay overdue instalments on furniture and begged to take back to Europe with me about seven dozen of my countrymen who do not like New York."

Elman—Mischa Elman, who has been resting in New York this Winter, has been indulging in considerable theater-going. "I do not think the public is treated as it should be by the theaters here," said the violinist recently to a New York *Times* interviewer. "The great majority of entertainments at present are superficial. There seems to be very little provided for the people who are willing to have a little brains mixed with their amusement. The musical pieces seem to be the worst in this respect. In most of them the music does not amount to anything, and the libretti are without any real cleverness. There does not seem to be much improvement, either, in the more serious pieces."

POINT and COUNTERPOINT

ANNETTE is young, Annette is sweet, Annette is considered pretty, but Annette lisps. For this reason her first effort to sing the popular song "Sister Susie's Sewing Shirts for Soldiers" resulted in a sibilatory fiasco. However with the aid of her teacher and a specialist she finally triumphed. Her friends congratulated her. "Yeth," said she "but it ith thuth an ectheedingly difficult remark to work into a song—ethpethially when you conthider that your thithter's name ith not Thuthie but Marjorie!"

How our staid critics do love the ultra-modern music! Writes Henry T. Finck in the New York *Evening Post* concerning the works on Leo Ornstein's second program:

One has to get over that sort of thing, as one does over the measles and the mumps. Maybe it's better to have cacophonized in vain than never to have cacophonized at all.

Park and Tilford, the well known grocers, advertise "hygienic eggs," laid by "hygienic hens." It is said that the hens are disinfected every morning, and the hen houses are disinfected every night.

It will probably interest music lovers to know that in order to facilitate and increase the labor of the hens they are treated to several concerts a day of the highest class of music on the Victrola. Splendid results have been obtained so far, though one unfortunate Frenchman is said to have suffered an acute attack of indigestion from eating a "hygienic egg" which had been laid by a "hygienic hen" to the strains of Wagner's "Lohengrin!"

WHY has the New York Symphony in its master-pianist concerts overlooked one J. Garfield Hazleton of the Bronx, who hurls this challenge in the New York *Telegraph*?

"I hereby challenge any professional piano player to a long distance endurance test. We shall meet in some hall, to be selected hereafter, and begin playing the piano. The first man that quits loses the match. I hereby enclose a check for \$100 as forfeit money and I'll wager \$500 that I can outplay any man living in an endurance contest.

"Not to scare possible rivals I will say, that, using a hurdy-gurdy as a pacemaker, played by my sister Annette, I tore off synopated melodies for seventeen hours."

Maestro Hazleton adds a democratic touch by saying that he can be addressed either at his residence or through his manager, in care of Child's, in the Bronx.

We may now be prepared to see Hofmann, Busoni, Gabrilowitsch and the other masters standing in line and waiting for a bout with this new Titan of the keyboard.

Credit Maurice Halperson with a savory description of the new drama *Chinois*, "L'Oracolo." He calls it "spaghetti with chop suey sauce."

And by the same token, the Metropolitan's principals in the opera have been delving so much into the original Chinatown atmosphere that one may expect to see Scotti, Botta and the others armed with chop sticks and attacking the succulent chop suey instead of their favorite spaghetti or rissoto.

Helen Ware offers anecdotes concerning three noted composers, one of them relating to a dinner at which Carl Gold-

mark was present, and where the conversation finally strayed to music. A remark made by Goldmark caused a young girl to ask him:

"Are you a musician, too?"

"Yes, madam," replied Goldmark. "I am the composer of the 'Queen of Sheba.'"

"Indeed!" exclaimed the damsel, "that must be a nice position."

A young artist came to Moszkowski and bitterly lamented his distressing financial condition. "What shall I do?" he asked.

"Give two concerts less next season," answered Moszkowski.

During the early days of Wilhelmj's career the young artist was greeted by a handful of music lovers at Upsala, Sweden. Nevertheless, he gave of his very best.

The next morning the press heralded him as one of the world's great artists, and this publicity brought hundreds to the railway station to bid him farewell.

"Friends," cried the violinist, "I thank you. The next time I visit your city I'll give my concert here in the station and not in your concert hall."

"What a very light voice that soprano has!"

"Yes, it's much too light."

"Eh! How so?"

"Why, the women in the boxes don't feel free to talk as they usually do."—Cleveland "Plain Dealer."

Prof. Lucien Beggs, who plays the piano at the Opera House, says he wants the boys in the gallery to quit throwing paper wads at his bald head.—Ciaffin (Mo.) "Recorder."

At last we have discovered the reason why pianists affect long hair.

Even orchestral instruments have their feelings. List to Lawton Mackall's description in the New York *Tribune* of the tribulations of a violin:

This instrument is held fast under the performer's double chin and then tickled with a strand of horse hair until it cries out. Which cruel treatment reacts on its disposition, so that as the little violin grows up into a cello, it becomes gloomy and morose; and when, after a life of nagging, it reaches old age as a crabbled double bass and is relegated to the back of the orchestra, it spends its resentment in querulous grumbling.

Writes the publicity manager of the New York poultry show, in sending tickets to MUSICAL AMERICA: "The subject of this show seems quite foreign to the field of your journal, yet we will have a lusty chorus."

With Chanticleer, no doubt, as the soloist.

The band played "Stradella," an extremely difficult piece. An encore was insisted upon by the audience, a thing that never happened before in the history of the Great Meadow Band.—Sing Sing Star of Hope.

"Some band!" comments Franz C. Bornschein, who mailed us the above.

For real musical criticism one must commend the *Times* of Cumberland, Md. See, for example:

The singing tenor voice of J. Francis Smith was as thrilling as that of the most thrilling wild bird. His quivers and wavers and variations were great, as also were those of the lady singers. The program, as published, was carried out with dozens of encores additional. The audience, profuse in encores and responses were cheerfully granted.

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CHARLOTTE LUND OFFERS ANGLO-AMERICAN PROGRAM

Songs by Women Composers a Feature of Her Performance—To Give Lenten Recitals of Old Music

Mme. Charlotte Lund, on February 4, gave to one of her many enthusiastic audiences the last musicale of her course on modern composers, in the studio of the composer, Florence Parr Gere, No. 15 West Sixty-seventh street, New York. The program was dedicated entirely to English and Americans. Only four English composers were represented, Mme. Lund laying the preference in numbers shown to Americans at the door of patriotism. Landon Ronald, Roger Quilter and Cyril Scott were listed. Notable was Mr. Scott's "Blackbird Song," which showed good reasons why he has been called the "Debussy of London." Mme. Lund also sang Liza Lehmann's well-known "The Cuckoo."

In the audience were two American composers, Ariadne Holmes Edwards, whose "My Nightingale, Sing On," "God Bless You, My Dear," and "Lullaby" were fittingly interpreted, and Florence Parr Gere, who played the accompaniments to her group of three songs, "The Water's Song," "My Song" and "My Garden." The compositions of both emphasized strongly the excellent work that is being accomplished by present-day women composers.

A very beautiful song by Ethelbert Nevin was "Chanson des Lavandiers" and another number was Robert Louis Stevenson's verses set to music by John A. Carpenter, in "The Cock Shall Crow." Mary Turner Salter's "Come to the Garden, Love," Berthold Neuer's "St. Anthony of Padua" and Mrs. H. H. A. Beach's "Ah Love but a Day" were followed by MacFayden's remarkable "Inter Nos" and Margaret Lang's melodic masterpiece, "There Would I Be." Mrs. J. Harrison-Irvine was at the piano.

So successful has Mme. Lund been with her highly intelligent interpretative morning musicales that she has announced a series of five Lenten musicales, at her studio, No. 33 West Sixty-seventh street, beginning February 19, at three o'clock. The subject will be "Old Music." A. S.

Mme. Bridewell Sings in Musicales for Little Italy Settlement

Mme. Carrie Bridewell, former Metropolitan Opera prima donna, sang at a Hotel Plaza musicale, February 2, for the benefit of the Little Italy Settlement of Brooklyn. She sang songs by Saint-Saëns, Pierné, Hahn, Debussy, Franz, Herman, Foote, Wolf-Ferrari and Bimboni, with richness of tone and beauty of expression. Assisting her was David Hochstein, violinist, who played compositions by Handel, Schumann, Brahms, Sgambati and Wieniawski, with fine effect. The accompanists were Alberto Bimboni and Walter Golde.

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DULUTH ORCHESTRA'S SUCCESSFUL START

Important Step Taken Towards Development of Full Sym- phonic Organization

DULUTH, MINN., Feb. 6.—The latest musical development taking organized form in the Zenith City is the Duluth Concert Orchestra, Fred G. Bradbury, conductor. This recent organization of the city's orchestral resources is accepted as the first step, and a large one, towards a local symphony orchestra.

As constituted at present, the orchestra consists of forty players—seven first violins, five second violins, three violas, three cellos, four double basses, two flutes, piccolo, two clarinets, oboe, bassoon, two horns, two trumpets, two trombones, tuba, drums and tympani.

To Mr. Bradbury and the co-operative disposition of Duluth musicians, the city is indebted for the start that has been made. T. W. Hugo, one of Duluth's musical enthusiasts, testified to this before the large audience gathered to hear the inaugural concert of the new organization. It is understood that no guarantee fund is required, the musicians themselves assuming the responsibility for the undertaking from the business as well as musical standpoint. Concerts are to be held fortnightly on Sunday afternoons in the large auditorium of the Duluth High School.

The orchestral numbers on the first program were Fucik's March, "Entry of the Gladiators"; selections from Wagner's "Lohengrin," arranged by Charles Roberts; Delibes's Variations from the Ballet "La Source"; a Rachmaninoff Prelude, Poldini's "Dolly Dances," Gillett's "Babillage" and "In the Mill," Orth's "In the Clock Store" and Friedman's Slavonic Rhapsody.

Senta Erd was the assisting soloist. Miss Erd is a dramatic soprano of Wagnerian type, a native of Duluth with European training, which has developed a natural voice and musical feeling to artistic proportions. Her number was the "Dich theure Halle" from "Tann-

häuser," sung in a manner to arouse the pride of Duluth in its native daughter. She was given a rousing reception.

The second concert of the orchestra drew an audience still larger than the first. The program opened with Gounod's March, "La Reine de Saba," and included Beethoven's "Egmont" Overture, Delibes's Festival Dance and Waltz of the Hours, Steger's "Manolos y Manolos," Luigini's "Egyptian Ballet," Kohler's "The Mice and the Trap," Westerhout's "Ronde d'Amour,"



Fred G. Bradbury, Conductor of Duluth's
New Concert Orchestra

Michaeli's "The Forge in the Forest" and Elgar's March, "Pomp and Circumstance."

The orchestra was assisted by the Svea Glee Club, Charles Helmer, director, in an arrangement of the Sextet from Donizetti's "Lucia di Lammermoor." F. L. C. B.

The ninth organ concert of the season in Portland, Me., was given in City Hall Auditorium by Will C. MacFarlane, municipal organist, who was assisted most ably by Katherine Ricker, the Boston contralto.

CHRISTINE MILLER'S OVATION IN MINNEAPOLIS

"IT is a number of years since Miss Miller, the charming contralto, has appeared with the orchestra; and I am sure that everyone who heard her yesterday registered a mental hope that not so long a time will be allowed to elapse before she is heard again. She is one of the few vocal soloists who fit as accordantly into the orchestral ensemble as any other instrument in the band. In person, psychological attitude and artistic intelligence, as well as in her rich, true, flexible and colorful voice she succeeds in making herself an inherent part of the orchestra with which she appears. Furthermore, she sang only one aria which, thank goodness, was neither from "Samson and Delilah" nor "Le Prophète." It was that vocal masterpiece, "Farewell Ye Forests" from Tchaikowsky's "Joan of Arc," which is rarely heard, possibly because it accords as much prominence to the wonderful orchestration of its accompaniment as to the singer. Her second number, and both of her encores, were genuinely beautiful and detached songs with orchestra, sufficient unto themselves and not torn bodily from the story and action of some operatic work. Ward Stephens's "Nightingale" was her first encore; her second programmed number consisted of two songs, "When I Bring You Colored Toys," by John A. Carpenter, and "Spring Is Here," by Hugo Wolf, and as a second encore she sang James H. Rogers' wonderfully appelland and peaceful vocal nocturne, "The Star."—CARYL B. STORRS, *Morning Tribune*, Jan. 18, 1915.

* * *

"ONE of the very few singers who are universally received with genuine affection is Christine Miller. With her rich contralto voice and absolutely no nonsense about her, Miss Miller's songs always add a true womanly grace and elevation. Carpenter's 'When I Bring you Colored Toys' took one back to the lovely children's verses of Eugene Field. Wolf's 'Spring Is Here' is a true ecstasy. The two extra songs, Stephens's 'Nightingale' and Rogers's 'Star' also added much to this afternoon's compensation for the meteorological extremes of nature."—HARLOW GALE, *Daily News*, January 18, 1915.

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Photo by Copperfield

KATHARINE

GOODSON

Of KATHARINE GOODSON'S Recital
at Carnegie Hall on Feb. 4th, 1915

the distinguished critic, Henry T. Finck, wrote as follows in the
New York Evening Post, Feb. 5, 1915

For six seasons Katharine Goodson, the admirable English pianist, has been a welcome addition to the American musical season. Last night she gave her first piano recital this year at Carnegie Hall, and drew a large audience, which would have been larger if there had not been an operatic premiere at the same hour.

To constant frequenters of concert halls Beethoven's sonata, Opus 110, has become anything but a novelty, but last night Mme. Goodson invested it with fresh charms and brought out the poetic beauties of the slow movement with unusual skill and insight.

The audience was as enchanted as Mendelssohn expressed himself to be with the exquisite Chopin étude, Opus 25, No. 2, which Mme. Goodson had to repeat. She played it in what Kullak called a Chopin-like whisper, almost as if human fingers had nothing to do with the creation of the ethereal tones. The étude in sixths was an astonishing bit of virtuosity even in these days of human pianolas, but there was something more than virtuosity in it, as there always should be, but often is not, in these studies. One of the memorable features of the evening was Mme. Goodson's playing of the tragic Mazurka in A minor, Opus 17, No. 4, a Mazurka which reveals the soul of Poland, and which the pianist played with a depth seldom heard in the concert hall. It recalled Paderewski's playing of this same Mazurka. The scherzo in B flat minor was also a masterly performance, replete with passion. It was played with a wonderful blending of masculine strength and feminine tenderness, qualities which few artists possess in combination.

In her last group Mme. Goodson included three characteristic pieces by Arthur Whiting, MacDowell's boisterous "Marchwind," and Hinton's equally brilliant and effective Etude Arabesque, two pieces which Chopin or Liszt might have been proud to have written. The recital closed with a temperamental rendering of a Liszt rhapsody, after which, it is hardly necessary to add, the audience insisted on some extras.

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A LEADER IN TEXAS MUSICAL LIFE

Mrs. Robert L. Cox, of Houston, Always a Strong Factor in Movements for State's Artistic Development, has Won Distinction as a Conductor and Teacher

IT is to such energetic and public spirited women as Mrs. Robert L. Cox, the successful vocal teacher of Houston that Texas owes much for its musical advancement to-day. A serious musician of high ideals and an untiring worker for the cause of genuine musical culture, she has ever been identified with movements that have effected artistic progress and it may be truthfully said of her that she is a staunch leader in the musical affairs of her State.

Mrs. Cox was born in Corsicana, Tex. At the age of sixteen she taught piano and directed a choir, and her serious study began at the College of Music in Cincinnati, Ohio. Her voice was considered unusually fine, and she had a genius for work and a musical talent that led her friends to encourage her to become a professional singer. Her family opposed this, and in fact she always felt a preference to be a teacher, to identify herself with the upbuilding of music in Texas. She studied five years in Cincinnati, receiving instruction in singing, piano, theory and composition, musical history and sight singing, graduating with distinction in the vocal class of Tecla Vigna. Since then Mrs. Cox has been abroad three times for study, her teachers being Georg Henschel, M. d'Aubigne and Oscar Seagle. The last two teachers have received her pupils and have complimented her teaching highly.

Mrs. Cox has taught in Houston ten years, having pupils from all over the State, beside a large following here. Her annual recitals in the ballroom of the Rice Hotel are musical and social events. This season she will give scenes from opera at one of the local theaters, besides frequent recitals at her home studio, where she can seat three hundred persons.

Mrs. Cox was for five years director of the Treble Clef Club, a ladies' chorus of eighty voices, which gave three to four concerts each season and brought some of the world's best known artists as soloists, among them Schumann-Heink, Jomelli, Rudolph Ganz, Oscar Seagle, Petschnikoff, Pasquali, Alice Sovereign, Frank La Forge, Mary Hisssem de Moss, Mariska Aldrich, Myrtle Elvyn, Charlotte Maconda and Ellison Van Hoose.

Her home is a musical center in Houston and nearly all of the artists who have visited Houston have been honored guests at dinners and luncheons there. Her music room walls show many autographed photos of celebrated singers and musicians. While organist and director of one of the local choirs she gave "The Creation," "The Holy City" and "The Redemption," and severed her connec-



Photo by Edwards, Houston, Tex.

Mrs. Robert L. Cox, of Houston, Tex., Prominent as a Vocal Teacher and Musical Leader

tion with clubs and choirs two years ago to devote her time and energy to what she believes to be her greatest work, that of teaching. Her pupils hold many responsible choir positions. Three of them teach in Houston, though they are still receiving instruction in her classes.

CHARITY WORK AT CONCERT

Autographed Pictures of Kreisler Sold to Aid Vienna Musicians

The technic and spirit of Fritz Kreisler, the violinist, has seldom received more marked tribute than on the occasion of that artist's appearance under the auspices of the Brooklyn Institute of Arts and Sciences on January 28. His brilliancy of execution and his firm command of his resources were subjects of wonder.

Vivaldi's Concerto in C Major, Tartini's "Devil's Trill" Sonata, Bach's "Chaconne," Schumann's Romanze in G Major, the Dvorak-Kreisler "Indian Lament," two Slavonic dances, Kreisler's "Caprice Viennois," and, as encores, Couperin's "Chanson and Pavane," Kreisler's "Tambourin Chinois" and Dvorak's "Humoresque," arranged by Kreisler, constituted a program of vary-

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ing moods and at the same time one that held the complete attention of the crowded Academy of Music. The piano accompaniments were admirably played by Carl Lamson.

In behalf of destitute musicians of Vienna, autographed photographs of Mr. Kreisler were sold extensively in the lobby of the Academy. G. C. T.

DIET KITCHEN CONCERT

Julia Claussen and Germaine Schnitzer with Stransky Forces

A benefit under the direction of Mrs. Henry Villard for the New York Diet Kitchen Association was given on Wednesday afternoon, January 27, at Carnegie Hall, New York. Decidedly successful was the concert given by the Philharmonic Society, under the baton of Josef Stransky, with Germaine Schnitzer, pianist, and Julia Claussen, mezzo-soprano, who had been engaged in the indisposition of Ernestine Schumann-Heink. For two weeks the house had been sold out and about \$4,000 was realized.

Bizet's popular "L'Arlésienne," Berlioz's "Rakoczy" and Liszt's Symphonic Poem, No. 1, were the numbers included by the orchestra. Mme. Schnitzer contributed the E Flat Liszt Concerto with orchestra, which she played brilliantly. Mme. Claussen sang Wagner's songs, "Im Treibhaus," "Träume" and "Schmerzen," delighting the audience with the richness and smoothness of her voice.

EBELL-HOCHSTEIN RECITAL

Pianist and Violinist Make Favorable Impression on Boston Audience

BOSTON, Jan. 26.—On Tuesday afternoon Hans Ebell, pianist, and David Hochstein, violinist, gave a joint recital in Steinert Hall, Mr. Hochstein playing for the first time in this city. Mr. Ebell had made his debut only a few weeks before, and had then made a very favorable impression.

Mr. Hochstein has a fine, virile tone, a straightforward style, and evidently very serious purposes. Not all young men have the courage at a first recital to play an unaccompanied Bach Sonata. Perhaps it could be added, that the fewer

young men who show this courage, the better for the audience. But Mr. Hochstein met ably and intelligently a test which would have enlisted the utmost capacities of an experienced violinist. He also played the "Meditation" of Tchaikowsky; Caprice in E Major, Paganini; "Gondoliera," Sgambati; "Rhapsodie Piedmontese," Sinigaglia. In the latter piece a more sensuous style was permitted, and the violinist played with emotional warmth and a very considerable technical equipment.

Mr. Ebell opened with the Schumann "Carnival," the Intermezzo in B Minor, and the Capriccio in the same key, of Brahms; the A Flat Etude of Chopin; the "Gnomes" and "Mazeppa" of Liszt. We do not agree at all with his playing of Schumann's pieces. Hearing Mr. Ebell again, admirable musician as he is, we wished the more ardently that he would cultivate finer gradations of tones and lend a more favorable ear to many and subtle color of effects of which the piano was capable. But Mr. Ebell was favorably received and after the G Minor Ballade of Chopin he was applauded loudly and long, and added to the program. O. D.

AUGETTE FORÊT'S RECITAL

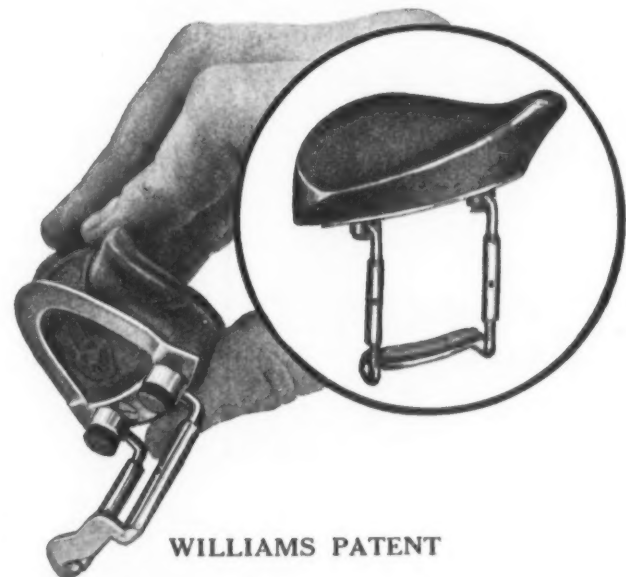
Old French and English Songs Sung in Appropriate Costumes

Augette Forêt's recital at the Band-box Theater, East Fifty-seventh street, New York, on Friday afternoon, February 5, called forth a good-sized audience. The recital was entitled "Chansons en Images." She presented Ariettes, Bergerettes, Chansonnettes, songs from Brittany, and old English ditties. To heighten the atmosphere of her interpretations, Miss Forêt wears the costume of the different periods: Bergerette, Breton, early Victorian, and Louis XVI period.

The songs which received greatest approval were "Avec mes Sabots," "Nobody Coming to Marry Me" and "When Childer Play."

Carl Schuetze, harpist of the New York Philharmonic Society, gave a recital January 24, at the Princess Theater, New York, assisted by Hattie Deumm, soprano.

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Leo Ornstein gave the second of his recitals of "modern and futuristic" music, as the announcements have it, at the Bandbox Theater, New York, last Sunday evening. Whatever may be the popular attitude toward the novel compositions of this strange young pianist, his performances are not likely to suffer from lack of patronage. On this particular occasion the almost inaccessible little playhouse could not accommodate all who wanted to crowd into it. As it was, the audience had in part to be distributed over the stage. For a prophet Mr. Ornstein was clamorously honored, though plenty who came to scoff left without indulging in the proverbial orisons.

The evening's business began calmly enough with César Franck's "Prelude, Chorale and Fugue," following which came Cyril Scott's "Impressions from the Jungle," Debussy's second series of "Images," Mr. Ornstein's own "Dwarf Suite," Schönberg's "Six Short Pieces," op. 19, and a tone poem "Pan," in three movements by the Bohemian, Vítězslav Novak. There was a coda of two encores—an unfamiliar Grieg arrangement of a Norwegian dance and a movement entitled "Joy" from the pianist's own "Three Moods."

In the estimation of the greater part of the hearers, the earlier and later numbers on the program served but as *hors d'œuvre* and dessert to the main item of the bill which was Mr. Ornstein's "Dwarf Suite." It might even have been well had the Franck and the Novak numbers been omitted altogether, for the first was not especially well played and the second not particularly interesting as music, while the program in itself was too long.

Lest he be accused on the one hand of Philistinism and on the other of a want of judicious discrimination, the present writer desires to flaunt no fast bound opinions with respect to the value of Ornstein's creation. Previous to this concert he was unacquainted with a single bar of his music or with the principles on

which it is presumably founded. Nor is he in any way prepared or disposed after a single hearing of it to vouch for its artistic legitimacy any more than to condemn it without further ado. The "Dwarf Suite" consists of six movements entitled respectively, "At Dawn," "Dance of the Dwarfs," "Funeral March," "Dwarf's Serenade," "At Work" and "March Grotesque." Of these the second, third and last are recognizably effective in their implied programmatic sense. The funeral march sounds a genuine emotional note and is relatively simple in musical character and build. To the writer it seemed, however, as though the titles of the remaining numbers might have been interchanged without any incongruity of resultant effect. Possibly greater familiarity with the pieces might alter this notion and convey a more luminous perception of the moods the composer has sought to voice. For it is said that the names with which the pieces are labeled are appended to them more for the sake of a readily appreciable expediency than a desire to charge them with anything like concrete significance.

The test of the potential utility of Ornstein's idiom can be determined, of course, only when he endeavors to voice in it larger spiritual issues—the substance, let us say, of a "Tristan" or a Fifth Symphony. Thus far he seems to have attempted no broad human document. His phraseology is strange, no doubt, but even in the conventional sense much of this music is not entirely formless. The "Dance," the "Funeral March" and the "March Grotesque" reveal a well-defined rhythmic and sometimes melodic pattern—the last almost a trite scheme of rhythm—peering through the veil of simultaneously sounded adjacent notes or extensive *glissandi*. On further acquaintance the designs of the others may clarify themselves to the listener's grasp. What seems at present the weak feature of all this music is its lack of contrast brought on, despite its great rhythmic vitality, by the insistent sameness of harmony—if we may call it so.

Mr. Ornstein played his works with astounding dash and great expenditure of physical energy. He also gave the Scott, Debussy and later pieces on the program with fine effect. Schönberg's pieces sounded modest and almost anemic after Mr. Ornstein's, and that of Novak was dull. Of the Scott numbers the best were those termed "Dawn"—a palpable imitation of "L'Après-midi"—"Morning Song" and a graphic and amusing "Elephants' Dance." H. F. P.

Three Hundred Voices in Scranton Choral Concert

SCRANTON, PA., Feb. 6.—The Elm Park Choral Society numbering more than 300 trained voices sang last night under the direction of John T. Watkins before a capacity audience in Providence Auditorium. The choral numbers included Woodward's "Radiant Morn" and Ackley's "The Place of Prayer." Others contributing were William Norris, who sang "The Three Jacks"; Lydia Houser, who played a number from Puccini's "Butterfly" and Cadman's "The Land of the Sky Blue Lake." Dorothy Page and Elizabeth Powell sang "A Perfect Day" with choral accompaniment. The closing number, by the chorus, was Mozart's twelfth mass, "Gloria."

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CLEVELAND CONCERTS OF UNUSUAL WORTH

Boston Symphony and Club Performances on List—Culp and McCormack Recitals

CLEVELAND, Feb. 6.—Concerts of superlative worth have been given here in the last two weeks. The Boston Symphony Orchestra, under Dr. Muck, presented a largely classical program on January 29, the most important number being the Mozart "Jupiter" Symphony. Its performance was remarkable for its finish and polish, delicate nuances of interpretations and tonal contrasts. Brahms's "Variations Upon a Haydn Theme" were given with splendid virtuosity and the Strauss tone poem "Don Juan" was painted with wealth of color.

The recital by Julia Culp at the last Friday Musicale was under the management of Mrs. Felix Hughes and Mrs. F. B. Sanders. Mme. Culp was in wonderful voice. Two songs by J. H. Rogers aroused the enthusiasm of a Cleveland audience, and a special greeting was bestowed upon the composer who was present. John Alden Carpenter's songs, "Go Lovely Rose" and "Colored Toys," were made to glow with warm hues. Of special interest was Beethoven's "Cottage Maid," in which the combined art of the singer and her accompanist, Coenraad v. Bos, made a thing of beauty out of a rather commonplace song. Three songs of varied mood by Hugo Wolf showed the singer's versatility.

A recital by John McCormack, under Catholic auspices, drew a large audience on February 1 to Grays' Armory. The tenor was applauded to the echo for his program of modern lyrics, Irish ballads, and operatic excerpts. Donald McBeath, a young Australian violinist, and his accompanist, Edwin Schneider, added pleasing numbers to the program.

A Welsh conductor and Welsh soloists were in evidence at the concert of the Harmonic Club on February 1 under J. Powell Jones, when Mendelssohn's "Hymn of Praise" had for soloists Evan Williams, who made his first Cleveland appearance this year, and Helen Protheroe, of Chicago, a young soprano with a remarkably high and pure voice. Mr.

Williams was in excellent form and completely carried away his audience with three songs by Handel and a miscellaneous group. Both soloists were heard in Welsh numbers.

A recital by Mr. and Mrs. Sol Marcoss drew a brilliant and responsive audience to the Hotel Statler ballroom on January 26, where a scholarly program was given that included the Richard Strauss Sonata in A Flat, for piano and violin; the Lalo "Symphonie Espagnole" and selections by Kreisler, Dvorak, Paganini, Wieniawski, etc.

At the last concert of the Fortnightly Club, Clarice Balas played with astonishing bravura the MacDowell Piano Concerto in A Minor, accompanied by Mrs. H. P. MacIntosh, Jr., on the second piano. Violin solos of much interest contributed by Camille Firestone, German songs and English songs seldom heard; "Fog Wraiths," by John Alden Carpenter; "The Blackbird's Song," by Cyril Scott, and "Night in the Desert," by Gertrude Ross, sung by Helene Al-mendinger, completed the best program of the club's season.

ALICE BRADLEY.

GROWING ST. PAUL INTEREST

Oberhoffer Forces and Mme. Verlet Draw Biggest Crowd of Series

ST. PAUL, MINN., whether it was a growing interest in the Minneapolis Symphony Orchestra, in the Rachmaninoff symphony or Alice Verlet that constituted the attraction, the fact is that the audience at the fifth concert of the series was larger than at any preceding St. Paul appearance of the orchestra.

There was enthusiastic response to Conductor Oberhoffer's reading—musically, colorful and dramatic—of the Rachmaninoff E Minor Symphony, No. 2, op. 27. Beethoven's "Fidelio" overture, Stock's "Symphonic Waltz" and the Liszt "Prelude" constituted the remainder of the orchestral offerings.

Alice Verlet's assets as an experienced coloratura artist were exploited in the "Caro Nome" from Verdi's "Rigoletto" and the Bell Song from "Lakme." There were encores.

F. L. C. B.

The first experiment of sending musical sounds over the new long distance telephone wires between New York and San Francisco was tried successfully on January 28, with a record of "It's a Long Way to Tipperary."

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MISS MACBETH SINGS IN HER HOME STATE

American Coloratura Charms Her
Hearers in Concert at
Minneapolis

MINNEAPOLIS, MINN., Feb. 6.—Florence Macbeth, headlined as "The Minnesota Coloratura," "The Minnesota Nightingale," "The True Successor to Adelina Patti," etc., was presented under the personal management of A. J. Bernhardt, the singer's tour manager, at the Auditorium, Monday night.

As an American artist of local origin and as a truly delightful singer, Miss Macbeth charmed an audience about half filling the large auditorium into a genuinely admiring attitude. A voice of crystal clarity, wide in range, true in pitch, flexible, a sincere and sweetly sane mental poise, contributed generously to the young artist's equipment. A pleasing personality added further to her winning qualities.

Sung with ease and charming "leggiere" were David's Aria, "Charmant Oiseau," from "La Perle du Brésil," Mulder's "Staccato Polka," the Mad Scene from Donizetti's "Lucia" were among them. Verdi's "Caro Nome," one of several encores, exhibited the highest degree of finish of any of her efforts.

Two charming songs by Marion Bauer, "Youth Comes Dancing O'er the Meadows" and "Star Trysts," were features of one group, and Dell Acqua's "Villanelle" took on new beauty as Miss Macbeth sang it. Other Old French Songs and *lieder* were received with approval.

Carrie Gumbach Bliss, at the piano, was an important factor in the success of the evening. So, also, was Leonardo de Lorenzo, who played flute obbligatos almost vocal in effect. F. L. C. B.

Organist Sprague Has Mr. Hesser's Solo Aid in Toledo Recital

TOLEDO, Jan. 29.—Herbert Foster Sprague gave his thirty-third organ recital at Trinity Church last evening. Those present were rewarded by an unusually enjoyable affair, the program being varied and attractive. Mr. Sprague opened his recital with a delightful

Bach prelude and fugue in B minor. Four melodious modern numbers followed, all of them attractive. The last organ number was the "Gothic" Symphony by Widor, No. 9. Ernest Hesser, baritone, lately of California and the voice teacher in the public school music department of the Normal School at Bowling Green, was the soloist of the evening. F. E. P.

SICKESZ IN MIDDLE WEST

Dutch Pianist on Tour Extending as
Far as Chicago

Jan Sikesz, the Dutch pianist, left New York last week for the West, where he will appear in a number of concerts. Following his successful New York recital, Mr. Sikesz appeared on January



Jan Sikesz, the Dutch Pianist

6 under the auspices of the Century Club at Amsterdam, N. Y. There he played a recital program which comprised Schumann's G Minor Sonata, Mozart's Sonata in G Major and Debussy and Chopin groups. His reception was enthusiastic and he will doubtless play there again before the season closes.

Mr. Sikesz went to Toledo, O., for a recital appearance, as also in Cedar Rapids, Ia., on February 15. He will make a Chicago appearance also and on his way East will be heard in Buffalo on March 6, where he plays for the Chromatic Club.

"Land of Make Believe" Piano Recital in Houston, Tex.

HOUSTON, TEX., Feb. 4.—A novel recital was that of Katherine Morgan's piano pupils under the caption of "The Land of Make Believe." Miss Morgan opened the program with a brief talk. The class members were appropriately costumed, some in the garb of nations, some as flowers, seasons, etc. The class was assisted by Bradford White, who sang some old folk songs. Some three-score pupils participated.

Flonzaleys in Brooklyn Series

Patrons of chamber music found delight in the work of the Flonzaley String Quartet at the music hall of the Brooklyn Institute of Arts and Sciences on January 24. The players acquitted themselves admirably in Tchaikowsky's Andante Cantabile and Max Reger's Quartet in D Minor, op. 74. Contrast was added with the majestic Haydn Quartet in D Major, op. 76, No. 5. G. C. T.

Charlotte Lund Sings at National Arts Club

Charlotte Lund, soprano, appeared on January 30 with much success at the National Arts Club. Her delivery of an aria from Puccini's "Manon Lescaut" won her the plaudits of her hearers. The rest of Mme. Lund's program was made up of shorter songs, including Vidal's "Printemps Nouveau," MacFayden's "Inter Nos," Louis Koemenich's "Was It in June?" and Sigurd Lie's "Sne."

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LAURA MAVERICK OFFERS NEW SONGS IN RECITAL

Singer Has Aid of Carl Hahn and Fay Foster as Accompanists in Their Own Works

Interesting in the number of new songs brought forward was the recital of Laura Maverick at Aeolian Hall, New York, on February 13. In three of these numbers Miss Maverick had the accompaniment of their respective composers. Carl Hahn, the singer's versatile husband, who was her able accompanist of the evening, was represented by his manuscript, "Irish Song," and his "Tis All That I Can Say," which were warmly applauded. At the close Fay Foster appeared at the piano for the singing of her manuscript, "Cypsy Song," "The Call of the Trail." In response to the applause for this number Miss Maverick added Harriet Ware's "Mammy's Song."

Other works by resident Americans were Giuseppe Ferrata's effective "Night and the Curtains Drawn," and two of John A. Carpenter's Tagore settings, "When I Bring You Colour'd Toys" and

"The Sleep That Flits on Baby's Eyes." The audience showed good taste in demanding the latter song, for Miss Maverick's sympathetic delivery made the most of its beauty and in it, indeed, she did her best work of the evening.

Another repeated offering was Hugo Wolf's "Der Gärtner." Concluding the same group was Schönberg's "Hochzeitslied," which contained none of the perplexing harmonies of his later works. In the American songs listed above, rather than in her two *lieder* groups, did the mezzo's gifts appear at their best. She also offered a set of French songs. Miss Maverick exhibited some extremely pleasing tones, especially in the upper and middle registers, and her interpretations were characterized by musical taste and refinement. K. S. C.

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Ideal Combination Heard in Sonatas of Beethoven, Mendelssohn and Franck

No concert combination in years has equalled in popularity in New York the joint appearances of Harold Bauer and Pablo Casals. The eminent pianist and the incomparable Spanish 'cellist are ideal artistic mates, and their sonata performances are marked by qualities of mutual sympathy, subtle understanding and community of musical feeling that make their work a perfect object lesson of what ensemble playing in its loftiest and noblest aspects should be. They were heard for the third time in the space of a few weeks in Aeolian Hall last Saturday night, and further appearances are still in order.

An audience as distinguished and mu-

sical as a Kneisel assemblage filled every seat in the body of the house and a number on the stage. In superb form the artists presented a program consisting of Beethoven's G Minor Sonata, op. 5, No. 2; Mendelssohn's in D Major and César Franck's transcription of his own A Major Sonata for violin and piano.

Compared with Beethoven's great Sonata in A, the one played on this occasion sounds ingenuous and naïve. But it was interpreted with such finish and distinction that it proved a genuine delight. More engaging, however, was Mendelssohn's Sonata—exultant, laughing music bearing all the familiar melodic earmarks of its composer—buoyantly performed.

Whether Franck's noble work is preferable in its original shape or when transformed into more somber terms must depend, after all, on individual preference. Both methods have their advantages. However, when it is played as Mr. Casals played it, one is, for the time being, disposed to give the second medium the preference.

H. F. P.

COMPLETES ITS FIRST TOUR TO THE COAST

Manhattan Ladies' Quartet Received with Popular and Critical Applause in the Many Cities Visited

CHICAGO, Feb. 4.—The Manhattan Ladies' Quartet, that admirable vocal organization of New York City, consisting of Irene Cumming, first soprano; Isabel Thorpe, second soprano; Grace Duncan, first alto, and Anna Winkopp, second alto, assisted by Cornelius Estill, pianist, arrived in Chicago yesterday on the way east from a most successful tour to the Pacific Coast. The quartet is well-known in the East and middle West, but this was its first trip to the Coast. The tour included appearances in Chillicothe, Ill.; Newton, Kan., where the singers appeared before an audience of 2,000; Dodge City, Kan.; La Junta, Col.; Raton, Albuquerque and Gallup, New Mexico, and Needles and Los Angeles, Cal. Their program included the "Amarella Waltz," by Winne; "Two Clocks" and "The Snow Storm," Rogers; "From the Land of the Sky Blue Water," Cadman; "My Lady Chloe," Leichter; the Sextet from "Lucia," arranged for the Quartet, and the Polonaise by Moskowski, played by Mr. Estill.

The quartet also appeared in miscellaneous programs at the Hollywood Hotel, Hollywood, Cal.; Beverly Hills Hotel, Beverly Hills, Cal.; New Thought Church, Los Angeles, and First M. E. Church, Topeka, Kan.

In all of the foregoing cities the critics spoke in the highest terms of the beauty of the voices, the high standard of musicianship attained and of the perfect ensemble. Such was the impression made that the quartet was engaged for return appearances next season in most of the towns visited. Mr. Estill deserves a word of praise for the excellent assistance he gave the singers.

H. F.

KNEISEL ARTISTRY IN NEWARK

From Beethoven to Grainger, Range of Quartet's Program

NEWARK, N. J., Feb. 6.—The past week marked the second appearance this season of the Kneisel Quartet in Wallace Hall on Wednesday, this being the final concert of their seventh season here. The Newark clientele of the quartet is growing and there was an audience of considerable size. The Smetana Quartet, "Aus meinem Leben," the Beethoven Quartet, op. 74, in E. Flat Major, the "Lento" Movement from the Rubinstein Quartet in C Major, and Percy Grainger's setting of the British folk song, "Molly on the Shore," received the enthusiastic approbation of the audience. The rollicking measures of the "Molly on the Shore" arrangement gave so much pleasure that the quartet was recalled several times and finally, as the enthusiasm showed no signs of abatement, was compelled to play it again. This is a most unusual occurrence in Newark.

The beautiful qualities of the quartet's playing and the careful attention to every little nuance, were, as usual, in evidence.

S. W.

Florence Hinkle and Thomas Chalmers in Brooklyn Musicales

Florence Hinkle, soprano, and Thomas Chalmers, baritone, sang at the musicale given at the Brooklyn home of Thomas L. Leeming on Wednesday evening, January 27. Miss Hinkle sang an aria

from "Louise" and songs by Schubert, Hermann, Vuillermoz, Bachelet, Purcell, Coleridge-Taylor, Marshall-Loeppke and Ward-Stephens, and, with Mr. Chalmers, a duet by Hildach. Miss Hinkle exhibited her voice and art to excellent advantage and was required to add several numbers to the program. Mr. Chalmers, who was also heartily encoored, sang with dramatic power and displayed a voice and style which marked him as a *lieder* singer of great ability. His numbers were an aria by Ponchielli and songs by De Leva, Tosti, Leoncavallo, Schubert, Class, Ware and Huhn.

WM. S. BRADY'S MUSICALE

A Program Given in Honor of Mrs. Adolph Klein of Cincinnati

William S. Brady, the prominent vocal teacher, gave a reception and musicale on Wednesday evening, February 3, at his New York residence in honor of Mrs. Adolph Klein, widely known in musical circles in Cincinnati.

In an impromptu program Mr. Brady presented Miriam Ardini, late prima donna of the Boston Theater Opera Company, who has studied under him, in the "Una Voce" aria from Rossini's "Barber," the "Addio" from "Bohème" and songs by Fourdrain, Weil and Raff. Hilda Goodwin was heard in Marion Bauer's "Star Trysts" and Zandonai's "Lontana." Miss Ardini sang with warmth, brilliance and artistic finish. Though still a young singer Miss Goodwin's artistic perception is marked and her quality of voice truly individual. Mr. Brady played the accompaniments admirably.

Florence Hardeman, the young American violinist, scored in the Vitali Chaconne, Kreisler's "Liebesleid," Schubert's "L'Abeille," Chopin's D Flat Nocturne, played in D, and Kramer's "Chant Nègre." Mrs. Klein played her accompaniments very capably. Among the guests was Mrs. Frank King-Clark, the noted mezzo-soprano.

SHATTUCK IN THE WEST

Appearances in Chicago and Other Cities Eminently Successful

Arthur Shattuck, one of America's most brilliant pianists, who is even better known in Europe than in the United States, is making a most successful tour of his native land at the present time. He opened his American tour as soloist with the Chicago Symphony Orchestra in Orchestra Hall, Chicago, January 14 and 15, and was praised by the critics in highest terms for his sound musicianship.

The Chicago engagement was followed by a recital at the Conservatory of Music, Appleton, Wis., on the 19th, and in Sioux Falls, S. D., on the 21st. February 2 found Mr. Shattuck appearing before the students of St. Mary's School, Faribault, Minn., and two days later he gave a recital at Carleton College, Northfield, Minn.

On Lincoln's Birthday Mr. Shattuck will appear in one of the cities where the great liberator practised law—Jacksonville, Ill., in a recital at the Woman's College. On February 15 he will be the guest of Dean Holmes Cowper, of Drake University, Des Moines, Ia. He will give a recital in the University Auditorium that evening. On Washington's Birthday he will be the soloist with the Minneapolis Symphony Orchestra at the Odeon, St. Louis.

When Mr. Shattuck was touring America two years ago he won signal

success as a recitalist at Ohio Wesleyan University, and on February 25 he will play a return date before the student body of this institution. Mr. Shattuck will be the soloist with the Minneapolis Symphony Orchestra in Minneapolis on March 5 and with the New York Philharmonic Orchestra in Detroit, March 16.

RIVERSIDE CHORAL CONCERT

Mrs. Reardon and Messrs. Granville and Stanley Win Solo Laurels

The Riverside Choral Club, an organization of mixed voices of which Earle A. Wayne is conductor, gave its first concert of the season at the Hotel Plaza, New York, on Thursday evening, February 4, when its soloists were Mildred Graham Reardon, soprano, Charles Norman Granville, baritone and James Stanley, bass.

The program consisted of a first part in which the soloists had groups of songs and a second devoted to a performance of Bruch's "Cross of Fire." Mrs. Reardon sang with lovely quality Tate's "Somewhere a Voice Is Calling" and Spross's "Yesterday and Today," taking a splendid A Flat in the latter song. She was received with much applause. The audience found much pleasure in Mr. Granville's singing of Cadman's "At Dawning," Kramer's "A Lover's Litany" and Spross's "Lorraine, Lorraine, Lorraine." His interpretations were excellent and he caught the dramatic note of the Spross song splendidly. Mr. Stanley was effective in the Secchi "Lungi dal caro bene" and Liza Lehmann's "Elegy on the Death of a Mad Dog," making the most of the *fioriture* passages of the latter in real mock-heroic manner. He was finely accompanied at the piano by his wife, Eleanor Stanley.

The performance of the Bruch work seemed to please the audience for there was much applause. Mr. Wayne, whose singers are amateur performers, would do well, however, to rehearse a less taxing work than this one. It should be remembered that a good performance of a work like Cowen's "Rose Maiden" is much more to the credit of a chorus than an indifferent one of a difficult work like the Bruch. The accompanists for the chorus were Florence M. Winselmann and Margaret I. C. Phillips.

MacDowell Club to Honor Percy Grainger

The music committee of the MacDowell Club of New York, of which Walter L. Bogert is chairman, has announced for Tuesday evening, February 16, an informal musical gathering in honor of Percy Grainger. A program of Mr. Grainger's compositions will be given by the composer, as pianist; George Harris, Jr., tenor, and a chorus from the Schola Cantorum under the direction of Kurt Schindler. The committee has also announced for the evening of Tuesday, February 23, a song recital by David Bispham.

Mexican Pianist Makes New York Début

Ernesto Berumen, a young Mexican pianist, who has studied in Leipzig, made his New York debut on February 5 in a recital at the Music School Settlement, No. 55 East Thirty-third street. He was much applauded by a large audience for his performance of a program, including the Bach-Liszt Fantasy and Fugue in G Minor, Grieg's Ballade in the form of Variations, Frank La Forge's "Improvisation," "Gavotte and Musette" and "Romance"; Dohnanyi's Rhapsody, the Glinka-Balakireff "Lark" and Liszt's "Mephisto Waltz."

Wife of Senator Kern Gives Musicales in Indianapolis

INDIANAPOLIS, IND., Feb. 8.—Mrs. John W. Kern, wife of Senator Kern, gave a musicale on February 4, at which a large number of guests representing the official element of this city and State were present. The soloist was Mrs. James L. Gavin, a prominent contralto of Indianapolis. With Mrs. Charles Pfafflin at the piano, the singer offered a pleasing program of Irish and Scotch ballads, English folk songs and compositions by Homer and Carpenter.

William Janashek in Two Concerts

An artistic song recital was given recently in Leonia, N. J., by Mrs. Elizabeth Dodge-Derby, with the assistance of William Janashek at the piano. Among numbers were old French and German songs, the Waltz Song from "Romeo and Juliet," and an interesting group of folk

songs. With the able assistance of Marco Peyrot, 'cellist, Gounod's "Ave Maria" was effectively given. Mrs. Derby's voice was beautiful in quality and her control that of the seasoned artist. The accompaniments were most sympathetically and artistically played by Mr. Janashek.

Another recent appearance of Mr. Janashek was that with Mme. Rappold in concert at Sherry's, February 2, on the program of the Tuesday Salon. Mme. Rappold had the assistance of Ada Sassoli, harpist, and William Janashek, whose piano accompaniments were an added joy to the audience.

SOPRANO-VIOLIN RECITAL

Elizabeth Allardyce and Florence Austin Please Norwich Audience

NORWICH, N. Y., Feb. 2.—Before the Monday Evening Musical Club, Elizabeth Allardyce, soprano; Florence Austin, violinist, and Charles Gilbert Spross, pianist, gave a successful concert last evening.

Mme. Allardyce, who is the soprano soloist of the Church of the Saviour, Brooklyn, won favor for her singing of songs by Franz, Schumann, Reger, Wolf, Chopin, Rubinstein, Goring-Thomas, Wolf, Saar, Peele, La Forge and Spross as well as the "Balatella" from "Pagliacci." Her voice has a lovely silvery quality and she sings with much assurance, good style and diction. She is a pupil of Mme. Ohrstrom-Renard of New York.

In the Romance and Finale of the Wieniawski D Minor Concerto, Miss Austin scored a notable success with her artistic playing. She also played pieces by Burleigh, Musin, Weitzel and Paganini in splendid style, her interpretations calling forth continued applause at the close.

Mr. Spross played a Leschetizky Arabesque and Schütt's paraphrase on Strauss's "Fledermaus" in a distinguished manner and provided splendid accompaniments for the singer and violinist as well.

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MME. VIAFORA AGAIN SHOWS RECITAL ART

Popular Soprano in Fine Program Reveals Varied Gifts—Her Able Assistants

There was a brilliant audience at Æolian Hall on Thursday evening, February 4, to hear the annual recital of Gina Ciaparelli-Viafora, the well-known Italian soprano, formerly a member of the Metropolitan Opera Company. Mme. Viafora, whose gifts are unfortunately revealed so seldom to New York music-lovers, again distinguished herself in a program that called for all kinds of expression. Her part in it read as follows:

I. Giordani, "Caro Mio Ben"; Rontani, "Se Bel Rio"; Capponi, "Povera Lina." II. Verdi, "Tacea la notte," from "Il Trovatore." III. Palloni, "Male e rimedio"; Zandonai, "Serenata" (new); Mancinelli, "Lungi da Me"; Mascagni, "Mama—non M'Ama." IV. Grieg, "Ich liebe dich"; Faurdtrain, "Il neige des Fleurs." "Les Abeilles"; Arr. by A. L. "Viens Aurore." V. Clutsum, "My Rose of Lorraine"; A. Walter Kramer, "Come to Me" (new); T. S. C. Bennett, "Sometimes in Summer"; Harriet Ware, "The Last Dance"; Sidney Homer, "Sing to Me, Sing."

Such items as the Capponi *stornello*, sung by request, and the Mascagni song Mme. Viafora does inimitably. And she can rise to the demands of the serious songs with quite as notable success. There are in fact few Italian singers who do a "Trovatore" aria in the distinguished manner which this soprano does and within the same hour can search out the meaning of two impressionistic French songs like those by Faurdtrain which she had on her list. The Grieg song she sang in excellent German, a decided accomplishment for a Latin singer, while her English was praise-

worthy. In fact, she made the Bennett "Sometimes in Summer" so effective that it was redemanded. At the close of the concert, after numerous recalls, she triumphed in her wonderful delivery of Tosti's "Good-bye," which, as she sings it, has real significance and makes one forget how hackneyed it is. She was fairly deluged with floral pieces and bouquets, so that the stage took on the semblance of a garden during the greater part of the evening.

Assisting her appeared the gifted young harpist, Mildred Dilling, who is rapidly making a place for herself in her chosen field. She played the familiar brief C Minor Prelude of Chopin, Debussy's E Major Arabesque and a



—Photo by Mishkin

Gina Ciaparelli-Viafora, Italian Soprano

Hasselmans "Patrouille," a well chosen group, performed in a highly artistic manner. Miss Dilling brings to her performance an indisputable feeling for the dignity of her art and this with her excellent technic and her full tone makes her playing so admirable. She was recalled again and again, and was obliged to add two encores before the audience would cease applauding. Making a debut, Alice McCardell, a young violinist—the daughter of Roy McCardell whose "Jarr Family" stories have become so popular—played Vieuxtemps's "Regrets" and a Fantasy by Smetana. The young girl is undoubtedly talented and she has been well instructed; the nervousness which attends a debut did not allow her, however, to show her hearers her best qualities. She was received enthusiastically and made the recipient of numerous bouquets.

Charles Gilbert Spross played the piano accompaniments in a way that left nothing to be desired. A. W. K.

Busy Week for Mr. and Mrs. Berry in Concert

Mr. and Mrs. Benjamin E. Berry gave a joint recital Monday evening at Manchester, Conn., and Wednesday evening they sang as soloists in the choral performance of "Tales of Old Japan" and "Sun Worshippers" under the direction of Dr. Jordan at Peacedale, R. I. Friday evening they appeared at a recital at Mount Hermon School, Mount Hermon, Mass. On February 9 they will give a joint recital at Patchogue, N. Y.

Mr. Berry was given fine opportunity to display his beautiful tenor voice in the "Sun Worshippers," a work in which the tenor has much to do. He rose to the situation admirably.

In spite of exceedingly bad weather there was a large audience at the concert in Manchester. Mr. and Mrs. Berry's solos and duets included compositions by Spross, Jordan, Cadman, Leoni, Thayer, Foote, Buck, Haydn, Bennett, Schubert, Bizet, Offenbach, Wolf-Ferrari, Hawley, Stewart, Puccini and Scott.

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MUSICAL BOSTON'S DEBT TO MR. HADLEY

Cause of Public School Music Loses Staunch Advocate in His Passing

S. Henry Hadley, of Somerville, Mass., whose death, on February 2, was reported in MUSICAL AMERICA last week, passed away at the Boston City Hospital where he had gone several weeks previously to undergo an operation.

Mr. Hadley was for more than fifty years prominently connected with musical matters in Greater Boston, and it is probable that no other man had ever done more there than he for the advancement of public school music.

He was born in Boston, November 22, 1844, and attended the schools of that city and Somerville. In 1858 he succeeded his father as music teacher in the Somerville High School, and later his work was broadened to include supervision of music in the grammar schools as well. During his long and useful career he held similar positions in Everett, Weston, Read-



The Late S. Henry Hadley

ing, Medford and Brockton. At the time of his death he was supervisor of music in the public schools of Somerville and of Watertown, Mass.

In 1910 Mr. Hadley produced Mendelssohn's "Elijah" in Symphony Hall, Boston, the choral parts being sung by a chorus of 600 voices from the Somerville High School, trained by himself. Two or three years later he gave the massive Verdi "Requiem Mass," the choral parts, as before, being sung by pupils from the Somerville High School. In addition, he has produced in concert many less pretentious works, such as "Martha," "Joan of Arc," "Melusina," etc. He had made plans to give the opera "Aida" as a fitting sequel to the "Requiem," and as a tribute to Verdi, whom he very greatly admired.

But Mr. Hadley's work was not confined to schools alone. For many years he directed a society known as the "Charlestown Amateurs," which, under his direction, produced practically all of the light operas of Gilbert and Sullivan, as well as many others of the same type. It is a tribute to Mr. Hadley that many of the members of this club have since made themselves well known in musical work.

For several years also Mr. Hadley held

the position of conductor of the Winchester (Mass.) Symphony Orchestra, and he had officiated as organist in various churches, although in recent years he had not been active in this line.

Mr. Hadley is survived by his wife, formerly Martha T. Conant, whom he married in 1869, and by his two sons, Henry Hadley, conductor of the San Francisco Orchestra, and Arthur D. Hadley, premier 'cellist of the same organization.

With the passing of Mr. Hadley the cause of music loses a conscientious and sincere advocate, and many thousands of school children, past and present, a warm personal friend.

JOINT RECITAL IN VIRGINIA

Florence Larrabee and Miss Trigg Win Favor in Petersburg

PETERSBURG, VA., Feb. 7.—Florence Larrabee, the young pianist, who has recently returned from her studies with Mme. Carreno, gave a joint recital with Jean Greenway Trigg, mezzo-contralto, in the Academy of Music on February 5 before a distinguished audience. Miss Larrabee played the Beethoven Sonata in C Major, Op. 53, and group of Chopin numbers, including four of the Etudes and C Sharp Minor Scherzo, Popper's "Elfentanz," and Liszt's "Au Bord d'une Source" and the Tarentella "Venezia e Napoli." The effective interpretations of these numbers resulted in abundant recalls and Miss Larrabee finally was compelled to play the Mendelssohn "Rondo Capriccioso" as an extra number.

Miss Trigg pleased the audience by her charming singing of numbers by Cornelius, Grieg and Dvorak. Her voice is a mezzo-contralto of warmth and shows excellent training. The accompanist was James Womble, who aided materially in the program.

FLONZALEYS IN YORK, PA.

Celebrated Quartet Scores Success Under Oratorio Society Auspices

YORK, PA., Jan. 30.—More than 1,000 persons listened to the artistic program of the Flonzaley Quartet at the chamber concert given under the auspices of the York Oratorio Society last Tuesday evening in the Orpheum Theater. The quartet's work won the admiration of an appreciative and discriminating audience.

The members of the quartet are Adolfo Betti, first violin; Alfred Pochon, second violin; Ugo Ara, viola; Iwan D'Archambeau, violoncello. The evening's program included the Quartet in G Major, op. 17, No. 5, Haydn; "Sonata a tre," for two violins and cello, J. Marie Leclair; Quartet in B Flat Major, op. 18, No. 6. G. A. Q.

Engaging Joint Recital Heard in New Albany, Ind.

NEW ALBANY, IND., Feb. 9.—Douglas Webb, baritone, and Patrick O'Sullivan, pianist, gave an engaging joint recital recently at Music Hall. Both artists hail from Louisville and were greeted by a cordial and numerically strong audience. Their program was well-made and was interpreted with taste. Several of Mr. O'Sullivan's compositions were included. H. P.

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Daily Eastern Argus, Oct. 8

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SAN ANTONIO SYMPHONY HAS STUDENTS' MATINEE

Innovation of Claassen Forces, Which
Show Marked Advance—Municipal Band Organized

SAN ANTONIO, TEX., Feb. 1.—The second of the concerts given by the San Antonio Symphony Orchestra, Arthur Claassen, conductor, was given to a much larger audience than the first one and evidenced the growing recognition for the excellent work of this organization. The program, arranged by periods, began with Beethoven and ended with Victor Herbert. Beethoven's Symphony in C Minor was given a musicianly interpretation. Mrs. L. L. Marks, soprano, sang an aria from "Tannhäuser." Her fine voice and style evoked vigorous applause that called for an encore. Weber's "Oberon Overture," the Saint-Saëns's "Danse Macabre," Massenet's "Last Dream of the Virgin," and Herbert's American Fantasia were the other orchestral numbers and were all directed with the skill that musical San Antonio always expects in Mr. Claassen.

Emmett Rountree, baritone, with Mrs. Rountree as accompanist, sang Hermann's "Drei Wanderer," Massenet's "Open Thy Blue Eyes," and Lohr's "Where My Caravan Has Rested." Mr. Rountree's voice is full, clean cut and resonant. A new feature was the giving of the program as a matinee for the benefit of students.

A third organization of real musical significance has just been launched, the San Antonio Municipal Band. This is largely due to the long untiring efforts of W. H. Smith, who has long been identified with musical development here. When the San Antonio Symphony Orchestra and the San Antonio Festival Association had been successfully launched, the Rotary Club, backed by the efforts of a number of business men, came to the aid of Mr. Smith and subscribed a substantial sum of money on

condition that the City Council would appropriate a similar amount. This was promptly done and the first of a series of semi-weekly Municipal Band concerts—twenty to be given—was given at San Pedro Park on the afternoon of January 31 under the extremely efficient direction of W. H. Smith.

The Tuesday Musical Auxiliary Chorus, under the direction of Maestro D'Acugna, gave its annual concert at the Gunter Hotel on January 20 before a large audience. Four well selected numbers showed the good work of both the chorus and conductor. "Si j'étais Roi" Overture, by Adam, was played by Messrs. Hernandez and Matthews, violinists; Zimmerman, 'cello; Drescher, flute; Garcia, clarinet; D'Acugna, piano, and Mrs. Basset, organ, and proved to be an interesting number. Mrs. Fred Jones, soprano, and Mme. D'Acugna, contralto, delivered much enjoyed solos, both possessing voices of wide range and good quality. The Mendelssohn Trio, op. 49, was effectively played by Messrs. D'Acugna, piano; Hernandez, violin, and Zimmerman, 'cellist.

C. D. M.

Mme. Olitzka Returns from Successful Tour

CHICAGO, Feb. 1.—Mme. Rosa Olitzka, the Chicago contralto, has just returned from a highly successful concert tour during which she appeared at Salina, Kan., January 21, with Kathleen Hart, soprano, and Rudolph Reuter, pianist; on January 25, at Lawrence, Kan., in the University of Kansas, in association with Miss Hart, and at Boone, Ia., with Miss Hart, January 27. The last was under the auspices of the Music Study Club of that city. At all of these concerts Mme. Olitzka made a most favorable impression in her German *lieder* and a variety of operatic airs and miscellaneous songs.

M. R.

Kansas City's First Sunday "Pop" Concert

KANSAS CITY, Jan. 31.—Thorough delight was manifested by a good sized audience which gathered in Convention Hall on January 24 to hear the first Sunday "pop" concert of the season. An orchestra of fifty under Julius Osüer's direction presented such popular works as the Overture to "Tell," Mendelssohn's "Athalia" March, the "Hoffmann" Barcarolle and the "Poet and Peasant" Overture. Mrs. Louis Collier-Cranston was to have been the soloist, but was ill and her place was capably filled by Ottley Cranston, baritone. L. J. K. F.

Florence Hinkle in Corsicana, Tex.

CORSICANA, TEX., Jan. 28.—One of the strong forces in the musical life of this section of the State is the Nevin Club of Corsicana, which recently presented Florence Hinkle in recital as a part of its varied musical schedule. The officers and executive board of the club are as follows: President, Louise Pace; first vice-president, Mrs. H. M. Peck; second vice-president, Mrs. Minnie Sutton; recording secretary, Margaret Clarkson; corresponding secretary, Miss Johnnie McCrery; treasurer, Mrs. Belle Melton; auditor, Mrs. Forrest Reed; librarian, Miss Sloan Johnson.

Harold Henry Plays "Keltic" Sonata in Carbondale, Ill.

CARBONDALE, ILL., Feb. 1.—Harold Henry, the young American pianist, presented a strikingly fine program here on January 26. His principal offering was MacDowell's trenchant "Keltic" sonata. The recital, which was under the auspices of the Tuesday Musical Club, was heard by a large audience. Mr. Henry was obliged to add a number of extras.

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New York, Jan. 30, 1915.

HERBERT PLAYS SONGS OF HIS POET-GRANDFATHER

Composer Acts as Egan's Accompanist in Samuel Lover's "Molly Bawn" and "Low Back Car"

A noted composer appearing as accompanist in two songs of his famous grand-sire was the novelty attached to Thomas Egan's concert at Carnegie Hall, New York, on February 5, when Victor Herbert officiated at the piano for Mr. Egan in the beloved "Molly Bawn" and "The Low Back Car" of Samuel Lover, Mr. Herbert's grandfather. Upon his appearance and after the two songs a storm of applause was directed at Mr. Herbert, as a token of respect for his services both to music at large and to the cause of Ireland and its music. Finally, Mr. Egan led Mr. Herbert forth again for a repetition of the "Low Back Car."

In his various Irish songs Mr. Egan gave much pleasure to the audience, somewhat more so, indeed, than he did in "Siegmund's Love Song" from "Die Walküre," or in the love music from the "Tristan" second act, in which the tenor had the co-operation of Lillian Breton, soprano. An interesting group was a set of old airs, in which Mr. Egan was accompanied by Miss De Milpa, harpist. In his final group the tenor included "Old Ireland Shall Be Free," arranged by Mr. Herbert. Mr. Egan's singing appealed to his hearers the most when it disclosed his pleasing piano tones.

Mme. Breton was heard in a set of songs which included the Reichardt "In the Time of Roses," sung in German. Arthur Fischer, the pianist, was heard both as soloist and as an able accompanist for the singers in several numbers.

K. S. C.

Hear Stravinsky's "Petrouchka" as Four Hand Arrangement

The first of a series of private musicales was given on January 26 by the Modern Music Society of New York. The most interesting feature of the program was the performance of a piano arrangement of Igor Stravinsky's "Petrouchka," admirably interpreted by Chalmers Clifton and Benjamin Lambord. Mr. Lambord is the musical director of the society. Prior to this performance Stravinsky's ballet had not been heard in this country. Other numbers on the program were violin solos by Drdla, Cui and Papini, played by Amelia Galloway, a gifted young artist. William Ohlrogge, baritone, sang songs by Kemp, Rosenstein, Cowen and Sidney Homer.

Francis Rogers Sings at New England Schools

On January 16 Francis Rogers gave a song recital at the Phillips Academy at Exeter, N. H., and repeated the program the next night at St. Mark's School at Southboro, Mass. He will sing February 15 at Miss Spence's School for Girls in New York. On February 9 Mr. and Mrs. Rogers will give a program of songs and recitations at Derby, Conn., repeating the program the following day at the Cosmopolitan Club in New York. Mr. Rogers will be the soloist with the New Haven Symphony Orchestra, February 16.

Kneisels Introduce Kodaly Quartet to Brooklyn

The Kneisel Quartet gave a program of exquisite beauty at Memorial Hall, Brooklyn, on January 28, in which the Zoltan Kodaly Quartet in C Minor was heard for the first time in the borough. Brahms's Quartet in A Minor and Dvorak's Quartet in D Minor were played with artistic discernment.

Serato Sails for Italy

Arrigo Serato, the eminent Italian violinist, who just closed his first American concert tour, which took him as far as the Pacific Coast, has left on the Potsdam for Italy. He will return next season for a much longer tour, and his manager, Annie Friedberg, reports that she has already a number of re-engagements in almost every town where he appeared this year, as well as several new ones.

Wallingford Choral Society Formed

WALLINGFORD, CONN., Jan. 31.—A new choral society, calling itself the Wallingford Choral Society, was formed on January 27. The chorus, which will be organized in the near future, is expected to enlist about 150 singers. C. H. Tibbits is the business manager, and the secretary is J. R. Cottrill. W. E. C.



GRAHAM MARR BARITONE

Mr. Marr's great success in oratorio in England is shown by the following notices. As a singer of oratorio he is without a peer.

LONDON

The remarkably good singing of Mr. Graham Marr gave the note of real conviction to the role of the Prophet.—*Pall Mall Gazette*, May 15, 1912.

Mr. Graham Marr sang capably and was altogether a noble and striking figure.—*London Daily Mail*, February 22, 1912.

The music "of the Prophet" was sung with a wealth of good tone by Mr. Graham Marr.—*London Morning Post*, May 15, 1912.

In Mr. Graham Marr, as the Prophet, was found a representative of no common kind. The tone of his voice was rich and expressive, and his attitude dignified and devout. He displayed these excellent features not only in the well-known numbers, but at every stage in which he had a share. He crowned his efforts by a reading of "It is enough" that was of both vocal and expressive excellence.—*London Morning Post*, February 22, 1912.

LIVERPOOL

Vocally he more than filled all requirements of a trying part, and he made the best use of his rich, resonant voice.—*Liverpool Courier*, February 22, 1912.

Mr. Graham Marr sang magnificently.—*Liverpool Echo*, February 22, 1912.

BIRMINGHAM

Noble piece of characterization and excellently sung.—*Ernest Newman, Birmingham Post*, April 24, 1912.

Mr. Graham Marr gave a noble representation of the great Prophet, and sang with wonderful effect. He may be fittingly placed among the best Eliahs of our time.—*Midland Herald*, April 25, 1912.

Mr. Graham Marr must be placed with the best Eliahs of our experience, which began long before Mr. Marr had either voice or vocal chords.—*R. J. B., Birmingham Gazette*, April 24, 1912.

GLASGOW

Mr. Marr attained a high artistic level. His tones had the true prophetic ring. "It is enough" was magnificently done.—*Glasgow Evening Times*, March 6, 1912.

Mr. Graham Marr, as Eliah, was notably fine. His voice was admirably suited to the exacting music. He sang with a fine conception of its beauties and his enunciation was ever clear.—*Glasgow News*, March 6, 1912.

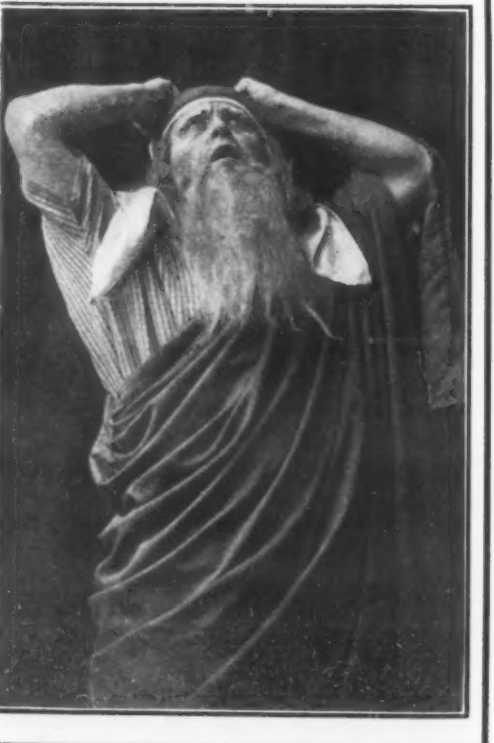
MANCHESTER

Mr. Graham Marr was a magnificent Eliah. His voice retained to the end its splendid quality and in the declamatory passages he excelled in a dramatic as well as in a vocal sense.—*Glasgow Daily Record and Mail*, March 6, 1912.

Mr. Graham Marr gave a powerful presentation of Eliah.—*Manchester Courier*.

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OBERHOFFER GIVES STIRRING PROGRAM

Tina Lerner Soloist with Minneapolis Orchestra—Novelty in "Popular" Concert

MINNEAPOLIS, MINN., Feb. 6.—The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, was in particularly fine form on the occasion of its last symphony concert. Beethoven, Brahms, Tchaikowsky and Richard Strauss were represented on the program. Beethoven's Overture, "Coriolanus," op. 62, was played with stirring effect and there was a splendid performance of the Brahms C Minor Symphony. The applause that followed was loud and long.

Tina Lerner, pianist, also earned a triumph in the playing of the Tchaikowsky B Flat Minor Concerto. Such clear mental concepts and artistic finish as she disclosed deserved the enthusiastic recognition accorded her. Seven times did the petite figure and demurely smiling face appear in response to applause that would not cease until the audience was convinced that the pianist had played her last note.

Richard Strauss's Festival Prelude, with Hamlin Hunt at the organ, closed the program.

The fifteenth popular concert by the orchestra was played Sunday afternoon. Conductor Oberhoffer's disposition to bring forward the men of his orchestra in every possible way was illustrated in the use of Otto Krausse's "Triumphal March" as the opening number. Mr. Krausse is one of the bass players of the orchestra, and this composition is the result of an offer made by Mr. Ober-

hoffer of a reward to the first man of the orchestra to present a march suitable for the opening number of a popular program. The "Triumphal March" was originally written for piano, the orchestration being the work of Francis Pauly of the orchestra's first violin section. It was given its first performance on this occasion and was well received.

Another of the men given a special opportunity was Cornelius van Vliet, cellist, in the *adagio* from Beethoven's ballet suite, "Prometheus." It was a beautiful number beautifully played by both soloist and orchestra.

Two numbers full of color and charm were Massenet's "Phèdre" Overture and Charpentier's suite, "Impressions of Italy." Another was Liszt's Polonaise, No. 2, in E Major, orchestrated by Karl Miller-Berghaus.

Leonora Allen, soprano, was the soloist. Her numbers were Weber's aria, "Leise, leise," from "Der Freischütz," and Gounod's aria, "Mon cœur," from "Mireille," with encores.

The orchestra management has made the following announcement: "Owing to the business depression existing in the States of the Southwest, the contemplated Southern tour of the orchestra next month has been postponed and the Midwinter tour shortened one week."

F. L. C. B.

TACOMA ALERT MUSICALLY

A Number of Interesting Recitals in Washington City

TACOMA, WASH., Jan. 31.—A number of interesting recitals have been given here during the past week. Sophy A. Preston, assisted by her sister, Lucile Preston, presented an attractive program at the College of Puget Sound. Miss Preston repeated the Mendelssohn G Minor Concerto, which she played here successfully two years ago. She also played a Chopin group with much artistry. Her sister displayed a good mezzo-soprano voice. The second recital was given by Gladys Bartholomew, a senior at the Puget Sound Conservatory of Music. Miss Bartholomew played intelligently Beethoven's Concerto in C Minor. In a group of more modern works, her clear technic and natural ability were much in evidence. Fritz Kloepper, baritone, was the assisting soloist.

The student's Concert at the conservatory brought out some new talent. Alberta Edtl, eight years of age, gave a surprising exhibition of pianism. Another interesting soloist was Master Clayton Johnson, who played several piano numbers brilliantly. More recently, at the Commercial Club, Ethel Leach, pianist, played an attractive program, assisted by Mr. Hedley, a Seattle violinist.

BANGOR SYMPHONY CONCERT

Conductor Pullen Chooses Fine Program for Convocation Week

BANGOR, ME., Jan. 28.—The third young people's symphony concert given by the Bangor Symphony Orchestra under Horace M. Pullen presented an exacting and difficult program in the City Hall yesterday afternoon before one of the largest and most enthusiastic audiences of the present season. This being the annual convocation week at the Theological Seminary Mr. Pullen always plans an unusually attractive program for the many out-of-town guests who are here at this time.

The opening number was the Overture to "The Magic Flute" (played in honor of the one hundred and fifty-seventh anniversary of the birth of Mozart) and heard for the first time in this city. Following, in strong contrast, came the *Andante Con Moto* movement from Schubert's C Major Symphony, remarkably well done. Other numbers included the two Intermezzi from "Jewels of the

Madonna," the No. 2 being one of the best played numbers on the program and receiving much well deserved applause; the melodious and graceful "Liebesgeflüster" by André, which received the only encore during the afternoon, and Godard's "Scènes Poétiques," repeated by request from last season's program.

J. L. B.

MME. WILLISTON'S LAURELS

Soprano Wins Favor in Appearance with Gogorza at Holyoke, Mass.

HOLYOKE, MASS., Jan. 26.—Mme. Artha Williston, a new singer of much promise, recently added to her laurels by her appearance on January 19 at the second concert of the Holyoke Chamber of Commerce series. This series includes such attractions as Emilio de Gogorza,



Photo by Hall

Mme. Artha Williston, Soprano

Julia Culp, Gabrilowitsch, and the New York Symphony Orchestra.

At this concert, Mme. Williston appeared on the same program with Mr. de Gogorza, and her group of numbers was well-chosen, showing the different phases of her art. "One Fine Day," from "Madama Butterfly," was ably done and indicated her possession of operatic gifts augmented by personal beauty and a superior stage presence. It was perhaps in Liszt's "Die Lorelei" that the crystal purity of Mme. Williston's high soprano voice was shown to the best advantage; and to the beauty of tone there was added dramatic effect. Huntington-Woodman's "A Birthday" closed the group. As an encore Mme. Williston sang the same composer's "An Open Secret" with much effect. Dorothy Birchard was the effective accompanist.

DAVID BISPHAM'S STRONG ALL-AMERICAN PROGRAM

Unhackneyed Numbers Presented by Baritone in Club Recital—His Tour of Michigan Cities

David Bispham has just completed a two weeks' tour of Michigan, where he went after a flattering success at the Harvard Club in New York. In contrast with a good many "all-American" programs, the sort of works presented by Mr. Bispham at this club recital offered the difficult and important songs, rather than trifling things that practically sing themselves. He opened with the prologue from Henry Hadley's "The Atone-ment of Pan" and the "Song of Flint," from W. J. McCoy's "The Cave Man," in which Mr. Bispham created the principal rôles when they were given in the California Redwoods by the Bohemian Club. His second group comprised "A Perfect Love," a new song by Horatio W. Parker; "Pirate Song," by H. F. Gilbert; "I Am Thy Harp," by Huntington Woodman; "I Sing the Battle," a manuscript song by Gena Branscombe, and "Route Marchin'," a manuscript song by George Chadwick Stock on a Kipling text.

Mr. Bispham's third group consisted of numbers by F. Morris Class and Arthur Bergh, with the composers at the piano. These were "Why Does Azure Deck the Sky?" and "The Elf Knight," by the former, and "The Night Rider" and "The Fate of the Flimflam," songs, and the new recitation to music, "The Pied Piper of Hamelin," by Mr. Bergh.

After this concert Mr. Bispham filed engagements in Kalamazoo, January 18; Battle Creek, January 19; Lansing, January 20; Flint, January 21, all in Michigan. In every city the singer had unusually large and enthusiastic audiences and in several of them plans are on foot to have him return in the Spring.

Following his appearances in that section, Mr. Bispham sang in Benton Harbor, Mich., January 25; Jackson, Mich., January 28, and Saginaw and Ann Arbor, January 29 and 30, where he has frequently sung before. He filled one or two hastily arranged dates en route to Brooklyn, where he sang Thursday, February 4, repeating the program given at the Harvard Club, with the addition of a fine group of classics sung in the original languages.

Mr. Bispham has sung under the auspices of the Brooklyn Institute of Arts and Sciences practically every season since its activity in behalf of music began and is one of the greatest favorites of that critical audience.

Pittsburgh Pianist Soloist in Chamber Concert

PITTSBURGH, Feb. 1.—At the second of the Saudek Ensemble concerts in the Twentieth Century Club, last Tuesday afternoon, Charles N. Boyd, president of the Musicians' Club of Pittsburgh, read a paper on "The Encouragement of Chamber Music." The ensemble gave a finished performance of several numbers, and Selmar Jansen, Pittsburgh pianist, played the Schubert-Liszt "Soirée de Vienne" and the F Sharp Major Scherzo of D'Albert, with admirable effect.

E. C. S.



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Alessandro Bonci.

Parma, 21st Sept., 1913.

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Katharine Goodson is one of the most completely satisfying pianists to be heard in New York even in a season so overrun with keyboard practitioners as the present. Few players impress one by the wide range of their sympathies, their equability of temperament and the general sanity and balance of their artistic attitude as forcibly as this gifted young Englishwoman, whose talents have ripened most fascinatingly since she first introduced herself to America six years ago. It is not surprising, therefore, that Carnegie Hall was almost completely filled when she made her first American appearance of the season on Thursday evening of last week, or that Miss Goodson should receive the heartiest kind of an ovation. The distinguished artist has never been in finer form. Her program follows:

"Aria," Pergolesi; "Gigue" in B Flat, Bach; "Menuett," Beethoven; "Capriccio," Scarlatti; "Sonata" in A Flat, op. 110, Beethoven; "Fantasie" in F Minor, op. 49, "Three Etudes," "Mazurka" in A Minor, op.

17, No. 4, "Scherzo" in B Flat Minor, op. 31, Chopin; "Prelude," "Chansonnette" and "Danse," from Suite Moderne, op. 15, Arthur Whiting; "Sans Souci," op. 25, No. 2, Henry Holden Huss; "Märzwind," op. 46, No. 10, MacDowell; "Etude Arabesque," Arthur Hinton; "Rhapsodie Hongroise," No. 2, Liszt.

Nothing about Miss Goodson's art is more arresting than its combined masculine and feminine traits. By virtue of a broad intellect, ample emotional resource, power and technical equipment, she is fitted to cope with big works in a big manner. For this reason her performance of the Beethoven sonata was one of the most imposing features of the evening, uniting, as it did, boldness and virility with a tenderness noble and not mawkish in the *Adagio*. A similar exhilaration of power marked Chopin's great Fantasy and his B Flat Minor Scherzo. Conversely, the wonderful A Minor Mazurka could not have been suffused with a tinge of mournful poetry more searching in effect.

The brilliancy of the pianist's technic was strikingly set forth in the last group. Of Arthur Whiting's "Suite Moderne" the dance had to be repeated. Henry Holden Huss's pleasant "Sans Souci," MacDowell's "Märzwind," and Arthur Hinton's extremely attractive "Etude Arabesque" were dashed off in scintillating fashion. Those who think they are tired of Liszt's hackneyed Second Rhapsody should hear Miss Goodson play it to be convinced as to how well it retains its power to thrill.

H. F. P.

BIG AUDIENCES FOR LOS ANGELES OPERA

Largest Houses on Constantino
Nights—"Ruy Blas" Week's
Novelty

LOS ANGELES, CAL., Feb. 2.—The National Grand Opera Company continues to attract large audiences at Temple Auditorium. Especially on the nights that Constantino sings is the house crowded. Last Friday night "Gioconda" drew a full house in spite of a four-inch rain—and rain generally spells ruin for Los Angeles musical affairs.

This company is especially well equipped with sopranos. Sarame Raynolds has made a most favorable impression, equalled by that of Misses Parnell and Lynbrook. And Messrs. Dadone and Picchi immediately made enviable reputations by their delightful singing and acting. Margaret Jarman already was a favorite in this, her home city.

The operatic novelty of the week was "Ruy Blas," of Marchetti. The principals in this were Revera, tenor; Lynbrook, soprano; Jarman, contralto; Cecchetti, mezzo-soprano; Dadone, baritone, and Picchi, basso. This opera did not

make the impression that "I Lombardi" did. This week Constantino sings in "I Pagliacci," "Rigoletto" and "Lucia." Miss Parnell is featured in "Traviata." Molly Byerly Wilson, contralto, gave a homecoming recital at Trinity auditorium on Thursday night. She sings with a delightful tone quality and control and with an unusually good enunciation. She offered a program of Italian arias, German *lieder*, in which she is proficient, and a group of songs by local composers, Frank H. Colby, Roy Lamont Smith and Grace Freeby. Miss Wilson will do concert work in California and adjacent states.

The Musicians' Club, an organization of a score of the leading male musicians of Los Angeles, gave its first banquet at the Hollenbeck Friday night.

W. F. G.

Kreisler Delights Grand Rapids

GRAND RAPIDS, MICH., Jan. 21.—Under the auspices of the Grand Rapids orchestral Association Grand Rapids music lovers had the rare delight of hearing Fritz Kreisler in recital on Thursday evening.

Considers Musical America a Joy

To the Editor of MUSICAL AMERICA: Your paper is a joy! I look forward to it as I do to the "Century," "Life" and "The National Geographic."

RUTH RAMSDELL CAMPBELL.

Grand Rapids, Mich., Jan. 13, 1915.

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MYRNA SHARLOW SOLOIST WITH MENDELSSOHN GLEE

Koemmenich Chorus Does Splendid Work, and American Soprano Sings with Much Charm

In the Mendelssohn Glee Club's second concert at the Hotel Astor, New York, on February 2, there was virtually nothing at which the critically minded observer could cavil, and there was much that evoked warm praise.

Under the leadership of Louis Koemmenich the chorus made a marked advance upon its performance at the preceding concert, singing with entire precision and good quality of tone, besides the finer details of interpretation achieved under Mr. Koemmenich. One possible item of improvement would be in a more constant homogeneity of tone in the first tenor section, since, in two brief passages, some particular tenor voice stood out unduly against the ensemble.

Splendid singing was accomplished in the big numbers, the "Blue Danube" Waltz, sparkling in its delivery, Max Filke's "Spring Night" Waltz, effective with the obbligato of Myrna Sharlow, the club's assisting artist, and the final "Hymn of Thanksgiving" of Kremser, in which the chorus was supported both by its extremely capable accompanist, Charles A. Baker, and by C. B. Hawley, who stepped from the second bass section to play the Astor organ.

Attractive novelties introduced by Conductor Koemmenich were Pantillon's "At Night" and "Minuet," the first named being sung with especial delicacy, and "Noon-quiet in the Alps," by M. Enrico Bossi, whose "Joan of Arc" Mr. Koemmenich was to have presented this season with the Oratorio Society.

So charming was the singing of Miss Sharlow as to lead to the belief that as the young soprano's fame becomes increasingly widespread the Mendelssohn Glee will take great pride in having given her a New York concert hearing thus early in her career. Her lovely and skillfully produced voice was revealed happily in *Micaela's* air from "Carmen," which she had sung at the Century, and in songs in German, French and English, Frank Bibb's "Rondel of Spring" and Frank La Forge's "To a Messenger" being her representatives of our native composers. K. S. C.

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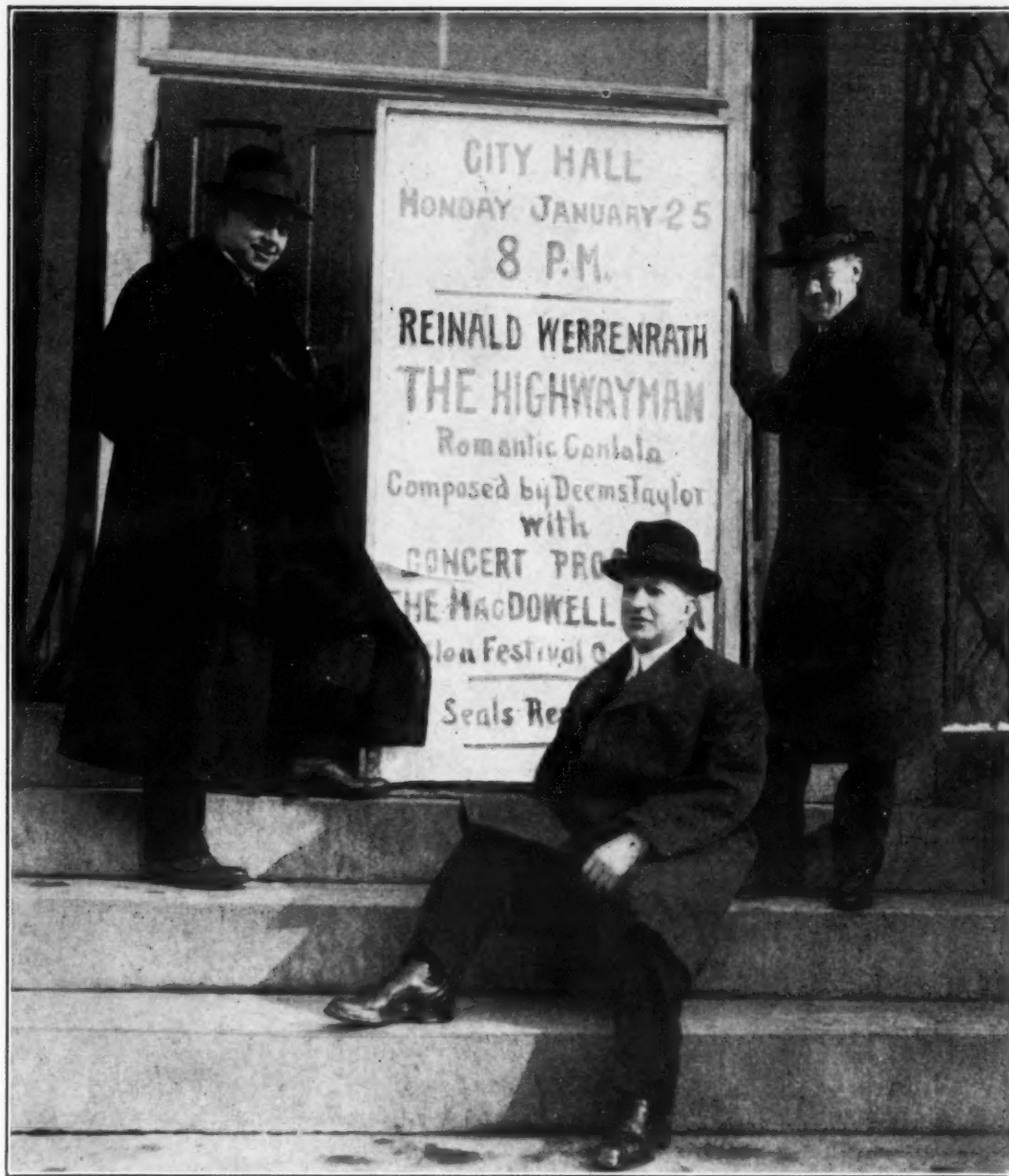
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Sincerely,

JESSIE M. STILES.

Valparaiso, Ind., Jan. 27, 1915.

AMERICAN MUSIC HEARD AT NASHUA



Reinald Werrenrath (at left), E. G. Hood, conductor (seated), and Deems Taylor, composer, on the steps of City Hall, Nashua, N. H., where Mr. Taylor's "Highwayman" and "Chambered Nautilus" were given on January 25.

NASHUA, N. H., Jan. 29.—The mid-winter concert of the MacDowell choir, Eusebius G. Hood, conductor, occurred on January 25 in the City Hall. Two extremely interesting cantatas were brought forward in the shape of "The Highwayman" and "The Chambered Nautilus," both of which are by the young American, Deems Taylor. Reinald Werrenrath, the popular baritone, was the soloist.

Association with Mr. Taylor and an intimate knowledge of the latter's works combine peculiarly to fit Mr. Werrenrath for their interpretation. He entered wholly into the spirit of this noteworthy music and his fine voice made the occasion doubly memorable. Mr. Hood conducted with his accustomed authority and the Boston Festival co-operation in irreproachable fashion. The heart-shaking "Dirge" from MacDowell's "Indian Suite" was well played and Mr. Werrenrath concluded this all-American program with songs by Taylor, La Forge and Whiting.

New Choral Club in Temple, Tex.

TEMPLE, TEX., Feb. 1.—A new choral club, called the Matinée Choral Club, was organized recently by local musicians. The club numbers about forty members and is governed by the following officers: Mrs. Edna McDonald, director; Mrs. H. P. Robertson, president; Georgia Phipps, vice-president; Pearl Embeu, secretary-treasurer, and Mrs. W. A. Brady, corresponding secretary.

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FRIEDA HEMPEL REVEALS RARE ART IN PROVIDENCE

Soprano Stirs Hearers as Soloist with Muck Forces—Miss Fox and Samuel Gardner in Club Concert

PROVIDENCE, Feb. 5.—Frieda Hempel, the distinguished Metropolitan soprano, was heard here for the first time on Tuesday evening when she appeared as soloist with the Boston Symphony Orchestra in its fourth concert. Owing to the absence of Dr. Karl Muck, the assistant conductor, E. Schmidt, directed the orchestra ably, and gave a good reading of Haydn's "Surprise" Symphony. Miss Hempel sang Mozart's florid aria, "Märtern aller Arten" from "Die Entführung aus dem Serail," with a pureness of tone and beauty of voice which stirred the large audience to enthusiasm. In Gounod's "O Lézère hiron-deler" from "Mireille" she astounded her hearers with the extraordinary ease in which she took her upper tones, and the finesse and intelligence of her interpretation was a revelation of florid singing such has seldom been heard here.

Guest Night was celebrated by the Chopin Club, of which Mrs. C. L. Harris is president, by a concert in Memorial Hall on Friday evening when an enjoyable program was given by Samuel Gardner, violinist; Blanch Hamilton Fox, mezzo-soprano, and Vincent Doyle and Emil Neuman, accompanists.

Mr. Gardner, a pupil of Franz Kneisel, spent his boyhood in Providence. His playing was of a high order, with his remarkable technic and natural gifts. Miss Fox displayed a dramatic mezzo voice of wide range which she used with rare skill. Her arias from "Carmen" were given with dramatic fervor and beauty of tone that won an encore.

The second concert under the auspices of the Immigration Educational Bureau was given on Sunday afternoon in the Doyle Avenue School. Samuel Gardner, who formerly lived in this section of the city, was given a great ovation after each of his numbers, which he played with great beauty of tone and remarkable technic. Mr. Gardner used the violin recently presented to him, which is a Guardanini and was one of the famous Hawley collection. Other able participants were Mrs. Ethel Dobson Sayles, a pupil of Mrs. Haskell of Boston; May Atwood, a pupil of Mme. Avis Bliven-Charbonnel; Nina Woodbury, cellist, and Fred Very, a pupil of Helen Hope-kirk. G. F. H.

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"Her voice gave real pleasure. It is a true contralto, and such voices are rare these days"

This brief excerpt from a long and flattering criticism by Mr. H. T. Finck, of the New York Evening Post, typifies the tributes which the leading metropolitan critics have paid this season to the

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NEW MUSIC—VOCAL AND INSTRUMENTAL

A NEW Italian composer of art-songs is revealed in a group of four songs issued by G. Schirmer, New York. Gabriel Sibella is his name, and it is one that will bear watching.*

The songs are "O Bimba, Bimbeta" ("Oh! Dear Little Fairy"), "Un Organetto Suona Per La Via" ("The Street Organ"), "O Bocca Dolorosa" ("Oh! Mournful Lips") and "Impressione" ("An Impression"). Were one to judge this composer by reading the first page of the first song of this set one would accord him no place of distinction. The music is light and bears no stamp of individuality. Turn, however, to the next song, a *Presto* in which a street-organ is finely suggested, not imitated—Signor Sibella is an artist and therefore realizes the futility of imitations—and then to "O Bocca Dolorosa," a glorious poem beautifully set to music. When you have become acquainted with its pensive mood, in which it actually rivals Tchaikovsky's "Chanson Triste," you must perforce applaud Signor Sibella. Finest of all, however, is the two-page "Impressione," a veritable gem and unquestionably one of the finest songs that any Italian composer has written. It is conceived simply, yet its every inflection is significant. This song and the "O Bocca Dolorosa" are dedicated to Mme. Frances Alda.

Excellent English translations have been included in the editions, those of the first two by George Harris, Jr., that of the third by Grace Hall and the last by Dr. Th. Baker. The songs are published both for high and low voice.

* * *

"TEN Simple Little Improvisations for the Piano," bearing such titles as Canzone, Menuetto, Romance, Gigue, Berceuse, etc., by Algernon Ashton, are issued by G. Schirmer, New York.†

These pieces are sadly lacking in interest. Melodically they are sterile, and it is with melody that one must appeal to the young music student at all times. Mr. Ashton has succeeded in reflecting the worst kind of music that comes out of Germany, namely, that written by the little *Kapellmeister*, who composes when not conducting. Mr. Ashton's music has at all times been modelled on German masters; in fact, had Brahms not lived, it is probable that Mr. Ashton would not have composed his two sonatas for violoncello and piano. But in these little improvisations he follows no master, but writes in an uninteresting prosy style. If this be his own idiom he would do well in the future to continue modelling his music after great German masters like Brahms.

*"O BIMBA BIMBETTA" ("OH! DEAR LITTLE FAIRY") "UN ORGANETTO SUONA PER LA VIA" ("THE STREET ORGAN"), "O BOCCA DOLOROSA" ("OH! MOURNFUL LIPS"), "IMPRESSIONE" ("AN IMPRESSION"). Four Songs for a Solo Voice with Piano Accompaniment. By Gabriele Sibella. Published by G. Schirmer, New York and London. Price 60 cents each.

†"TEN SIMPLE LITTLE IMPROVISATIONS." For the Piano. By Algernon Ashton, op. 148. Published by G. Schirmer, New York. Price 25 cents each.

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FROM G. Ricordi & Co., New York,‡ comes an excellent arrangement by Victor Harris for three-part chorus of women's voices of Goring-Thomas's "The Willow," a rather attractive "Burlatta" for violin with piano accompaniment by P. A. Tirindelli and a conventional song by the same composer called "A Voice from Afar."

So that baritones may now trespass on tenor territory this enterprising house has issued the tenor aria, "E lucevan le stelle," from the last act of Puccini's "Tosca" in A minor, instead of the original B minor. Perhaps the new key is intended for tenors who do not flourish above G. By a similar process of reasoning the soprano aria, "Vissi d'arte" from the same opera appears in an edition in D major, intended for vocally short sopranos, and for mezzos who are too lazy to investigate the repertoire suited to their voices.

Among the new issues which the New York house of Ricordi handles for the London house, Enoch & Sons, appear A. Herbert Brewer's "Follow the Piper," an obvious attempt to duplicate the success he won with his "Fairy Pipers"; Edmund La Touche's "Little Red House on the Hill," a poor imitation of Herman Löhr's "Little Grey Home in the West," and George H. Cluttsam's pleasing "Swing, My Cherub."

There is also an elaborate organ composition called "The Church Triumphant," by Gatty Sellars, the English organist, who has concertized in America.

* * *

HALLETT GILBERTE has made a very likable arrangement for three part chorus of women's voices of his setting of James Whitcomb Riley's "There, Little Girl, Don't Cry."§ This song, published some years ago as a solo song, possessed possibilities as a little choral number and it is to the credit of Mr. Gilberté that he saw it.

The song is in its composer's earlier manner, fluently melodious and purely lyric in its manner of utterance. It has an undeniable appeal and cannot but find admirers. The writing for the voices is well managed, in fact, the setting is so attractive that one may safely say that it should in its new form duplicate the success of the solo song.

It is dedicated to the Schumann Club of New York, Percy Rector Stephens, conductor.

* * *

THE Boston Music Company has distinguished itself recently by issuing some excellent works for women's voices. A charming cycle is Marcus H. Carroll's "A Child's Day" for four-part chorus with piano accompaniment. The titles of the five songs are "Time to Rise," "Rain," "Where Go the Boats?", "Windy Nights" and "Bed-time." Without accomplishing anything startling, Mr. Carroll has written grateful and appropriate music for these five Stevenson poems and has managed his voice-parts with commendable skill. The orchestral score and parts for the cycle are obtainable of the publishers.

In this house's "Lyric Series of Part-songs and Choruses for Women's Voices," appear two albums. Volume I contains ten two-part choruses by such composers as A. E. Horrocks, H. Farjeon, Rachmaninow, Florian Pascal, John Pointer and others. These are simple in style and almost without exception effective. Ten three-part choruses make up the second album among these a "Cradle Song" by Kienzl, Louis Victor Saar's admirable arrangement of

‡"THE WILLOW." By A. Goring-Thomas. Arranged for Three-Part Chorus of Women's Voices with Piano Accompaniment, by Victor Harris. Price 12 cents. "BURLETTA." For the Violin with Piano Accompaniment. By P. A. Tirindelli. "A VOICE FROM AFAR." Song for a Solo Voice with Piano Accompaniment. By P. A. Tirindelli. Price 75 cents each. "WHEN THE STARS WERE BRIGHTLY SHINING." "LOVE AND MUSIC FROM THE OPERA 'TOSCA' BY GIACOMO PUCCINI." Transposed Editions. Price 60 cents each. Published by G. Ricordi & Co., New York. "FOLLOW THE PIPER." Song by A. Herbert Brewer. "LITTLE RED HOUSE ON THE HILL." Song by Edmund La Touche. "SWING, MY CHERUB." Song by George H. Cluttsam. Price 60 cents each. Published by Enoch & Sons, London. G. Ricordi & Co., New York. "THE CHURCH TRIUMPHANT." For the Organ. By Gatty Sellars. Price 75 cents. Published by E. Donajowski, London. G. Ricordi & Co., New York.

§"THERE, LITTLE GIRL, DON'T CRY." Part-Song for Three-Part Chorus of Women's Voices with Piano Accompaniment. By Hallett Gilberté. Published by C. W. Thompson & Co., Boston, Mass. Price 15 cents.

Schubert's "Who is Sylvia?" and pieces by Radoux, Stewart, Saar, etc.†

* * *

CLAYTON F. SUMMY advances a set of four solo songs by Paul Tietjens, who makes his debut as a composer in them.‖ They are Opus 1 and as such they are creditable. "Woodland Love Song," "The Dead Flower," "Blind" and "Sphinx" are the titles and they are all to very interesting poems by Eunice Tietjens.

"Woodland Love Song" is spontaneous and melodious and has a fine rhythmic swing. At the close there are three notes, the B flat above middle C, the high B flat and the D above it. By the time Mr. Tietjens reaches Op. 21 he will doubtless have learned that high D's are not in the possession of many singers and that it is wiser not to call for them. There is a curious feeling in "The Dead Flower" which is dedicated to Hildegard Hoffman Huss, while "Blind," to a poem that contains a deep thought, has a fine serious cast. The last song "Sphinx" is less original.

Altogether a very praiseworthy Opus 1! Mr. Tietjens should apply himself seriously, for he has more than average talent for composition.

* * *

"THREE Shelley Lyrics" is the title of an album of settings of "The World's Wanderers," "The Past" and "The Cloud," by G. P. Centanini, who has given us a number of admirable songs during the last year or more.**

It is gratifying to see composers of ability devoting their energies to finding musical expression for the exquisite poetry of Percy Bysshe Shelley, who to date is represented in the song literature only by innumerable settings, many of them quite hopeless, of "The Indian Serenade" and "Music, When Soft Voices Die." Mr. Centanini has chosen three poems which are not only suited for musical treatment but which call for it by virtue of their rhythm. There is a strong note of melancholy in his setting of "The Past" in which he has called up a fine mood, *Poco lento*, F minor. There will be those who will find this mood strongly Tchaikowskian. It may

†"A CHILD'S DAY." Cycle of Five Songs for Four-Part Women's Voices with Piano Accompaniment. By Marcus H. Carroll. Price 25 cents. "TEN TWO-PART CHORUSES FOR WOMEN'S VOICES." "TEN THREE-PART CHORUSES FOR WOMEN'S VOICES." Published by the Boston Music Company, Boston, Mass. Price 50 cents net each.

‖"WOODLAND LOVE SONG," "THE DEAD FLOWER," "BLIND," "SPHINX." Four Songs for a Solo Voice with Piano Accompaniment. By Paul Tietjens, op. 1. Published by the Clayton F. Summy Co., Chicago. Prices 60 cents each the first and last, 50 cents each the others.

**"THREE SHELLEY LYRICS." Three Songs for a High (or Medium) Voice with Piano Accompaniment. By G. P. Centanini. Published by the John Church Company, Cincinnati, New York and London. Price \$1.

be so, but, if it is, it does not interfere with the value of the song.

If the setting of the first two songs has been a task, the writing of "The Cloud," although a simpler and less profound poem, must have called for the composer's full quota of inspiration. Here Mr. Centanini had a long poem to deal with, varied in feeling and calling for suggestive treatment. In nothing of this has he failed; he has written delicately, gracefully, with a keen regard for his poem and its shifting moods. The unresolved ending is capital and quite appropriate.

These three songs are distinctly art-songs and as such must be given a place among the best new songs for a solo voice, which have come to hand in some time. Mr. Centanini's music is *au courant* with the best musical thought of the day. Yet it is not marred by unnecessary affectation in a harmonic way and melodically it is sincere and healthy.

* * *

A "MAMMY SONG" of unusual merit is Horace Clark's "Aunt Sally."‡ Unpretentious in manner, the song is a gem and should be examined by all who have a gift for singing negro songs. The poem, to quote a footnote by the composer, is "the simple narrative of a childhood memory. Anyone familiar with the songs of the colored race will remember that the words of their songs are vaguely recalled, snatches of Scriptural phrases, thrown together without much relation to each other." So the text recalls "When I Was Just a Little Child," and then narrates what "Aunt Sally" used to sing. The refrain on "Oh! Lordy Jesus Bless My Little Lamb" is typically negro in its pentatonic inflections. The whole song is admirable. It is the production of one who knows the race.

* * *

MAX HERZBERG, the New York pianist and teacher, is represented in the new Carl Fischer song and piano issues.‡ There is a distinct charm in his song, "The Snowflakes," a bright and cheery piece that should win much popularity. The poem is by Mrs. Hallett Gilberté, wife of the popular composer, and is worthy of much praise. The song is published both for high and low voices.

"Gavotte Souvenir" is the title of Mr. Herzberg's piano number. It is of a popular type, in the style of Aletter and those men who supply us with purely *salon* pieces.

"Canoeing," "In the Moonlight" and "Romantic Serenade," three compositions for the piano by Porfirio Tealdi, Op. 6, are made of conventional thematic material in an accepted style. They are, however, extraordinarily well made and should be of much service as teaching material. A. W. K.

‡"AUNT SALLY." Song for a Medium Voice with Piano Accompaniment. By Horace Clark. Published by the Theodore Presser Co., Philadelphia, Pa. Price 50 cents.

‡"THE SNOWFLAKES." Song by Max Herzberg. Price 50 cents. "GAVOTTE SOUVENIR." For the Piano. By Max Herzberg. Price 60 cents. "CANOEING," "IN THE MOONLIGHT," "ROMANTIC SERENADE." Three Compositions for the Piano. By Porfirio Tealdi, op. 6. Prices 50, 60 and 75 cents each respectively. Published by Carl Fischer, New York.

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WHOLE PROGRAM OF MUSIC BY TEXANS

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HOUSTON, TEX., Feb. 1.—Houston's next large club affair, on the 16th, will be the season's second concert of the Treble Clef. This earnestly enthusiastic body of singers was organized in 1895, and throughout its score of years has always held an enviable position. All those who have served the club as president are still living in Houston. They are Mmes. J. O. Carr, N. C. Munger, G. W. Heinzelman, Bessie Hughes Wenzel and R. C. Duff. The musical directors have been Sandy Mason, R. B. Savage, Fred F. Dexter, Edwin von Hoff, Mrs. Vina A. Beckwith, Horton Corbett, Mrs. R. L. Cox and Julien P. Blitz, and all, excepting the first two, are still residents of Houston.

In the past the Treble Clef has brought scores of the world's most famous artists to Houston, but for this year it was decided to have home talent for the programs and apply any extra money in hand to assist in the relief of local suffering consequent upon the universal financial depression. The program of this February concert will be entirely composed of compositions by Texans, and will be directed and interpreted by Texans. Four of the composers are Texan born, H. T. Huffmaster, Horace Clark, Emma Simkins and Rosalie M. Grant. Three of the soloists are also Texans by birth, Mrs. George Reynolds, Blanche Foley and Truno Rollo. Of the other Texans whose names appear on the program, one is a native Belgian, Frantz Brogniez; one English, Horton Corbett; one German, Julius Jahn, and one Italian, Arturo Lugaro. Each of the chorus numbers is to be directed by its composer.

A beautiful feature of Houston's musical life is the spirit of amity characteristic of the clubs' attitude toward each other. The Treble Clef is, by invitation, to contribute a number to the Choral Club's closing concert of this season.

The Girls' Musical Club, of which I wrote in an earlier issue, perfected last week the organization of an auxiliary called the Young People's Musical Society, the membership of which is limited to fifty and is made up of boys and girls doing high school work. This new study club is officered as follows: President, St. Claire Sherwood; vice-president, Lois Cleveland; recording secretary, Frances Patton; corresponding secretary, Katherine Waugh. W. H.

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Some Members and Officers of the Orpheus Club, Springfield, Mass. Front row, left to right: John F. Rice, Treasurer; William C. Taylor, Secretary; John F. Ahearn, President; W. S. Bagg, Vice-President

SPRINGFIELD, MASS., Jan. 30.—Before an audience of some 2,500 persons the Orpheus Club opened its forty-first season in the Auditorium, Tuesday evening. Mme. Anita Rio was soloist and the Springfield Symphony Orchestra contributed several attractive numbers, besides playing the orchestral part effectively for some of the choral work. John J. Bishop conducted the chorus and Emil K. Janser the orchestra. Harry H. Kellogg played the piano accompaniments.

In Buck's arrangement of "Paul Revere's Ride" the solo parts were sung ably by Walter Marsh and Charles L. Hoyt. The Dubois "Brier Rose," in which the chorus gained fine pianissimo effects, and "Mammy's Lullaby," Dvorak-Spross, were re-demanded.

A Suggestion as to Alliterative Programs

Bach, Beethoven, Brahms. Busoni, of course, has a right to play a program made up of pieces by the three. So has any other pianist whose surname begins with "B." Why, suggests Philip Hale, the Boston Herald critic, should not pianists in search of unusual programs thus go through the alphabet. "An afternoon with the three C's"—Couperin, Clementi, represented by his once famous sonata "Dido Forsaken," and Chopin. "An evening with the three D's"—Dussek, Duvernoy (or Durand), Debussy, Albrechtsberger, Alkan, Asantschewsky. Here is an agreeable indoor sport for earnest piano students on Winter evenings; to see how many programs can thus be arranged, say up to "X."

Recreation Club Concert at Y. W. C. A.

The Recreation Choral Club, Earle A. Wayne, conductor, gave the first concert of its second season on Friday evening, January 22, in the auditorium of the Young Women's Christian Association, New York. The soloists were May Reddick Prina, soprano; Beatrice McCue, contralto; Temple H. Black, tenor, and Alvin E. Gillette, baritone.

In addition to the singing of Cowen's cantata, "The Rose Maiden," each of the soloists sang a group of songs, Miss Prina winning favor in songs by Ries and Osgood, Mr. Black displaying his fine lyric tenor in Campbell-Tipton's

Mme. Rio received a warm welcome from those who remembered her as leading soloist for several years at the May Festival concerts. She won many new admirers. She gained her results with great ease. "Ritorna Vincitor," from "Aida" brought out the beautiful qualities of her voice most pleasingly. Two groups of songs were delightfully sung and vigorously applauded.

The officers and directors of the Orpheus Club for 1915 are: President, John F. Ahearn; vice-president, Winthrop S. Bagg; secretary, William C. Taylor; assistant secretary, William C. Jackson; treasurer, John M. Rice; librarian, Prosper Dufresne; conductor, John J. Bishop; directors, John J. Kennedy, Frank E. Benchly, Frank J. Conlin, Harold C. Wright, C. Winthrop Jones, Fred L. Ward. T. H. P.

"Spirit Flower" and Clay's "I'll Sing Thee Songs," Miss McCue in songs by Harris and Gilberté, and Mr. Gillette being heard to advantage in songs by Nutting and Hatton. In the "Rose Maiden" Mr. Black sang his solos with distinction and much charm. He is an artist-pupil of Charles Norman Granville. Christian Fennell and Lydia S. Reed were the accompanists.

Soprano in Newark Recital

NEWARK, N. J., Feb. 3.—Mrs. Helen B. Hawkins, soprano, assisted by Inthia M. Link, violoncellist, gave a recital in the studios of Charles Famme in Newark, N. J., on Tuesday evening. Mrs. Hawkins disclosed a dramatic soprano voice of quality in Blumner's "Destruction of Jerusalem," and a group of Schubert songs, the Godard "Lullaby" with cello obbligato, Bizet's "Habanera," Clough-Leigher's "I drink the Fragrance of the Rose" and Needham's "Little Orphant Annie." Miss Link played effectively two light cello numbers. S. W.

Success to the Propaganda!

To the Editor of MUSICAL AMERICA:
I always read MUSICAL AMERICA with the greatest interest and take this opportunity of wishing John C. Freund the great success he deserves for his propaganda. RUDOLF BAUERKELLER, Head, Violin Dept. Skidmore School of Arts, Saratoga, N. Y.

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DAYTON OVATION FOR KUNWALD AS PIANIST

Cincinnati Conductor Plays "Emperor" Concerts with His Own Orchestra

DAYTON, O., Feb. 2.—Dr. Ernst Kunwald, the brilliant conductor of the Cincinnati Symphony Orchestra, surprised even his greatest admirers last night at the sixth concert of the fifth symphony series. Dr. Kunwald appeared in the dual rôle of conductor and piano soloist, and the results were so inspiring that, despite the length of the program, encores had to be given. Dr. Kunwald received a veritable ovation, and both he and his orchestra had to rise many times in acknowledgment of the reception.

The program opened with the Haydn Symphony No. 8. This was the first time the work had been given in Dayton. All the potent charm of Haydn was brought forth in Dr. Kunwald's interpretation. There followed the "Emperor" Concerto, for Piano, by Beethoven, played by Dr. Kunwald, who conducted the orchestra from the piano. Dr. Kunwald is a remarkable musician and the performance was a magnificent example of pianistic achievement. The orchestra has been very well drilled and played the accompaniment beautifully. A storm of applause followed, and, after bowing again and again, Dr. Kunwald responded with the "Funeral March on the Death of a Hero," by Beethoven. This was equally well received.

Following the "Rienzi" Overture, as an encore, the orchestra played the March from "Tannhäuser" and concluded with "The Moldau" of Smetana. The audience refused to go home until it had brought the conductor and the orchestra again and again to their feet.

The San Carlo Grand Opera Company filled a brief engagement here on Friday and Saturday. On Friday night, "Lucia" was the attraction; on Saturday afternoon, "Cavalleria Rusticana" and "I Pagliacci," and Saturday evening, "Aida." Owing to the heavy snows which prevailed during these days, the audiences were not as large as they would otherwise have been. However, the company proved a revelation to those who attended, and the enthusiasm was unbounded. Many requests were made for a return engagement. It is not often that Dayton has the opportunity to hear such a splendid list of really fine Italian opera singers. SCHERZO.

Would Establish "American Composers' Day"

RUSKIN, FLA., Jan. 23.—In connection with a "music month" in this city R. G. Edwards, of the Ruskin School of Music, has arranged for two programs of American music. Mr. Edwards is endeavoring by appeals to the various conservatories in this country to have the first Saturday in February each year set apart and observed as "American Composers' Day."

A despatch to London reports a performance at Lille of Wagner's "Die Walküre" given by a Berlin company on January 27 in honor of the Kaiser's birthday. The French inhabitants of the town were invited to attend but unanimously declined and the audience was exclusively composed of German soldiers.

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H. E. Krehbiel, in the N. Y. Tribune
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[Professor of History and Theory of Music, Syracuse University.]

[First Article]

MUSIC has always had its share of attention from the greatest educators and philosophers, Plato, Goethe and Schopenhauer, to enumerate some of the most famous, even among the ancient Greeks music's value was recognized in developing the perfect citizen, while in the Middle Ages the people were influenced by music through the church. In the latter part of the eighteenth century, when democracy under the lash of Rousseau and his disciples was beginning to assert itself, there was evidenced for the first time a distinct desire to include music as a branch of popular education.

Lowell Mason a Pioneer

It was not till well along in the nineteenth century, however, that educators of this country became interested in introducing the study of music into the public schools. In 1837, for the first time in the history of the country and under the leadership of Lowell Mason, public school education in music was inaugurated. This new movement was formally launched when the committee in charge of public school education drew up the resolution "That in the opinion of the school committee it is expedient to try the experiment of introducing vocal music as part of the system of public instruction into the public schools of this city." This city was Boston, the example of which was soon followed by Cincinnati, New Orleans and other representative cities. To-day there is hardly a hamlet, not to speak of the larger cities which does not, at least, boast of some public instruction in music.

Let us now see what this so-called "public instruction in music" includes. When Mr. Mason inaugurated the study of music in the public schools of Boston, it was simply his aim to get the pupils to sing. To-day the children are not only being taught to sing, but they are being initiated into the mysteries of elementary theory, upon the ground that a scientific training will be conducive towards an appreciation of good music. However, this theoretic side of music instruction is only a late addition to the curriculum; up to this time practically the entire attention of those interested in the subject has been concentrated upon the vocal side. The children are taught to read at sight, and are supposed to become acquainted with the best specimens of song-writing. Little or no attention has been devoted to the instruction of instrumental music, except in the West, where there are certain hopeful signs that the children will learn instrumental music as well as vocal.

Learn Good Vocal Music

In this method of exclusive attention to vocal music, there are undeniably to be found several virtues. Chief among these is the fact that it enables the bright student to become well versed in much excellent vocal music, which is made possible through the development of what is known as rote-singing, in which the students learn each new song by imitating the teacher. On the other

hand, in those schools which work more towards a perfection of technique, the children are in a position to become acquainted with fine vocal music, as practically their entire time is given towards the singing of exercises, which in turn is supposed to have the advantage of enabling the student to sing at sight.

One great difficulty, and that which has in no uncertain terms proclaimed the present method as unsatisfactory, is that under the present circumstances, little attention can be paid to the individual needs of the student, thus lessening his responsibility, so that in many cases the entire curriculum of music-study is exhausted upon the student without any appreciable effect—this in spite of the fact that from eight to twelve years at the rate of one hour per week have been devoted to the subject. The percentage of children that gain any appreciable idea of music from what they study at school is very small.

The purpose of music training in the schools is primarily to train the children to sing and to enable them to form a desire for vocal music. The only means employed to encompass this end is the dreary repetition of songs familiar to countless generations of pupils. Added to this there is the most paltry substitute for what is called theory, which to my mind is wholly unnecessary in any public school system. This point I shall try to develop in a later article.

Educators Too Idealistic

There is practically no appreciation of music taught in the schools. This is a grievous mistake for the entire scheme of music instruction should be centered around this idea. The children who attend the schools are in most cases forced leave at the fourteenth year, due to hard conditions at home. What practical interest can they have in sight-singing and in elementary theory? It appears to me that the music-educators have been altogether too ideal in their aims. Some worthy and practicable substitute must be found for the present method, if we are to hope for any thing in the way of music from the millions of children who are to-day enjoying the advantages of education.

From the Greek idea of music-education to the present one there is a far cry. The Greek considered the study of music, merely as a means towards producing the ideal citizen, while the modern thinks that music ought to be studied as an end in itself. Under the present conditions, where the proletariat must be trained from almost birth to find the tools for a livelihood, it would seem out of place to train him in the aesthetics of music. He should have some education in the art, as a means of pleasure to enliven him in his leisure hours, but nothing which is less practical.

He should be taught to sing, for that is a very desirable thing, but he should be taught what is vastly more important than that there is some pleasure in listening to music. This the authorities have absolutely neglected. Listening to music seems to be absolutely tabooed in the schools. Judging from this, it is evident that there are some flaws in the present system of music education. The next article will be devoted to the explanation as to the specific faults of our present music-education in the public schools.

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PARKER'S 'FAIRYLAND' TELLS POETIC TALE

Composer Describes His Opera
in Chicago—A Week of
Attractive Recitals

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, February 8, 1915.

MUCH interest was manifested in the lecture given by Dr. Horatio W. Parker, professor of music at Yale University, at Leon Mandel Hall, University of Chicago, last Tuesday evening, on his opera "Fairyland" which captured the \$10,000 prize awarded by the National Federation of Musical Clubs. Dr. Parker was introduced by Robert Stevens, professor of music at Chicago University.

The story of the opera (the librettist is Bryan Hooker, who was also the collaborator with Dr. Parker in "Mona") has been written in poetic style, and concerns a king, *Auburn*; and his brother, *Corvain*, a novice, about to join a monastery; *Rosamund*, an abbess, *Myrial*, and a villager, *Robin*. King Auburn renounces his crown in search of fairyland, and is joined by *Rosamund*, while *Corvain* and *Myrial* remain behind and usurp the kingdom. When the former pair return they are not recognized and are immolated at the stake, and through the fire are purified and again return to "Fairyland." The scene is laid in a picturesque valley. There are three acts.

Dr. Parker played at the piano the overture, which he stated was old-fashioned in form. He remarked that the opera was built upon the leit-motif plan of Richard Wagner's music dramas. There are several fine choruses for the nuns and fairies.

Scheinpflug Songs Introduced

The same evening at the Fine Arts Theater Jennie F. W. Johnson, contralto, gave an unusual program at her recital, including five songs by Paul Scheinpflug, a composer known here principally through his orchestral works. These songs, written for voice, violin, English horn and piano, are ultra-modern in style, and rival the works of Schönberg in their harmonic vagaries.

A Vorspiel, "Das Land der Einsamkeit," vividly portrayed a feeling of loneliness and melancholy, and then followed four descriptive solos, "Heaven," "Spring," "Dark Gray," an "Early Morning Walk" and an Epilogue. The music is for the most part well scored and highly dramatic in content, though there are also some lyric passages of great beauty in the set. It taxed the abilities not only of the instrumental trio but of the singer as well.

Miss Johnson is possessed of a voice of natural charm and brilliance, of good range and well cultivated. She achieved an estimable success not only with the Scheinpflug numbers in which she was assisted by Herbert Butler, violinist, Alfred Barthel, English horn, and Marx Oberndorfer, pianist, but also in a group of English and German songs, the former being made up of works by Chicago composers, including Borowski, Oberndorfer, Dunham, Grant-Schaefer and Weidig.

Piano-Cello Recital

Not often are new sonatas heard for piano and violoncello, and therefore the announcement of Emmeran Stoeber that, at his recital of last Wednesday evening at the Fine Arts Theater, he would present, among other selections, the new sonata by Theobald Otterstroem, one of Chicago's serious musicians, added much interest to the concert.

This sonata proved a fine piece of ensemble writing, and in its four movements disclosed the schooled musician and the imaginative writer. As the pianist of the performance, the composer was revealed as a player of virtuoso attainments. His work is in somewhat too serious a mood, with the exception of the second movement, which is of a quaintly humorous character. It was well received.

Mr. Stoeber proved himself an artist of high qualifications not only in this work, but also in an Adagio and Allegro, by Boccherini, in the Volkmann 'Cello Concerto, and in the Trio by Tchaikovsky, Op. 50, in which Ludwig Becker supplied the violin part. Mr. Stoeber is a sterling performer, his technical equipment is comprehensive, his tone is round

and full and he plays with musical taste.

Success for Harold Henry

Harold Henry's piano recital at the Fine Arts Theater last Thursday evening gave to the pianistic fraternity another enjoyable evening. For his principal number he presented the Prelude, Chorale and Fugue, by César Franck, and though his playing of the G Minor Sonata of Schumann, the Brahms Intermezzo, Op. 116, the Schubert Impromptu, Op. 90, and the Chopin Fantasia, Op. 49, in F Minor, all had shown earlier in the evening the pianist's musicianly attainments, his clear technique, his brilliant realization of varying moods, it was in the Franck piece that he revealed the more significant and deeper traits of his art. It was a noble performance.

Several short pieces by MacDowell, Dohnanyi, Grieg, Friedmann and Listz were played with variety of style. Especially pleasing was the Tabatière à Musique, by Friedman.

The Symphony Concerts

Last Friday's regular concert by the Chicago Symphony Orchestra, under Frederick Stock's direction, was somewhat in the nature of a tribute to Mozart. The first three numbers of the program were the "Schauspieldirector" Overture, the "Mozartiana" suite by Tchaikovsky and the Concerto for Oboe, by Mozart, arranged for orchestra by Frederick Stock.

Extraordinary finish characterized the orchestra's performance of these translucent pieces by the Salzburg master. The suite of Tchaikovsky was especially well done. Mr. Stock conducted with insight and authority. In the oboe concerto Alfred Barthel disclosed not only his own artistic gifts, but also the wide range in tone color of his instrument and a dazzling technical proficiency.

The Brahms Variations on a Theme of Haydn and the Dvorak Symphony, No. 2, a sonorous and thematically interesting composition, completed the program.

Rudolph Reuter, the Chicago pianist, and Joseph Schreurs, clarinetist of the Chicago Symphony Orchestra, were heard in a joint recital at the home of Helen Birch last Tuesday. Interesting numbers played by Mr. Reuter were pieces by Debussy, Granados, Schönberg, Ravel, Busoni and Dohnanyi. Messrs. Schreurs and Reuter also performed the Sonata, for clarinet and piano, by Brahms, Op. 120. A group of Chopin numbers by Mr. Reuter completed the concert.

Carlile Tucker, baritone, and Gilbert Shorter, impressionist-reader, gave a joint recital at the Blackstone Theater Sunday afternoon. Mr. Tucker was heard in songs by Secchi, Strauss, Vidal, Hillemacher, Sidney Homer, Carpenter, Reger and Campbell-Tipton, in which he showed discriminating taste. Mr. Shorter, assisted by Florence Breyspraak, pianist, gave an interesting reading of Longfellow's "King Robert of Sicily," and several short pieces.

MAURICE ROSENFELD.

New England and Middle Western Tours for Carl Friedberg

Carl Friedberg has been engaged as the principal soloist with the Chopin Club in Providence, February 12. This will be the beginning of a short tour through New England, and, after that, the pianist will start for another tour through the middle West as far as St. Louis. This tour will consist mostly of return engagements.

Campaign to Aid Needy Students of New England Conservatory

BOSTON, Feb. 5.—Enlarged membership is sought for the Beneficent Society of the New England Conservatory of Music in a campaign which has been quietly started by the officers. A circular letter states that the "work of the Society is to loan money without interest to needy music students, who, when they are in position to do so, begin to repay such loans." Among the privileges of membership in the society is that of admission to many concerts and recitals given at or under the auspices of the New England Conservatory.

W. H. L.

Caruso and Farrar in Metropolitan's 100th Brooklyn Performance

The presence of Caruso for the first time in Brooklyn, combined with the appearance of Geraldine Farrar in the title rôle of "Carmen," brought a record audience to the Brooklyn Academy of Music on February 2. The number of seats was far short of the demand and fire regulations were strictly in force. The tenor and soprano were received with great enthusiasm and Amato, as

Escamillo, likewise shared well in the plaudits. As it was the hundredth performance of the Metropolitan Opera Company in Brooklyn since it was heard in "Faust" on November 14, 1908, the directors of the Academy presented Miss Farrar with a vase behind the scenes after the second act.

G. C. T.

MR. SHOSTAC AS SOLOIST

Kansas City Concertmaster in Fuller
Exposition of His Art

KANSAS CITY, Mo., Feb. 5.—It was a particularly congenial arrangement that the new concertmaster of the Kansas City Symphony Orchestra, Neuri Shostac, should be heard as soloist at the



Neuri Shostac, Concertmaster, Kansas
City Symphony Orchestra

fourth concert of the season. The patrons had a fine opportunity to become better acquainted with his splendid musicianship and sincere and modest personality. In the B Minor Concerto of Saint-Saëns he kept in mind the purpose of the composer, rather than striving for brilliant effects. Mr. Shostac's reading of the concerto was dignified and consistent, a scholarly performance; his tone is firm and of a beautiful singing quality; the accompaniment under Mr. Busch's direction was sympathetic and in one accord with the soloist.

The Mendelssohn A Major Symphony, the Wagner-Svendsen "Träume" and Gade's "Hamlet" Overture were finely done.

M. R. M.

SEVENTH OF BARTIK SERIES

Florence De Courcy Charms "Moments
Musicales" Audience

The seventh of the delightful series of "Moments Musicaux," which take place every Friday afternoon at the Waldorf-Astoria, New York, brought forth as its feature Florence De Courcy, former mezzo-soprano of the Boston Opera Company. Mme. De Courcy displayed a splendid voice and excellent French diction in an aria from Godard's "La Vivandière," and a group of French songs, including Hahn's "Paysage," Godard's "Tu Souviens-tu?" and Bemberg's "Aime-Moi."

The other soloists, both of whom were heartily recalled, were Umberto Sorrentino, tenor, and Alois Trnka, violinist. The second portion of the program consisted of "The Enchanted Forest," a dance-poem by Charles Keeler, the California poet, with music by Bertha Remick. The dancers were from the studios of Florence Fleming Noyes. As this Friday is a holiday, the next of the series will be given on February 19.

WILLIAM ENDERLIN'S RECITAL

Pianist Gives Intellectual Performance
of His Intellectual Numbers

William Enderlin, pianist, gave a recital at Aeolian Hall, on Friday evening, February 5. The artist impressed the hearers with his musicianship, and this despite the handicap of blindness. In his first group he played Schumann's Novelette in D Minor, Rubinstein's A Minor Barcarolle, and the Beethoven Sonata, op. 57.

A collection of Chopin pieces included the Sonata in B Flat Minor. He gave a carefully studied, intellectual performance, and disclosed a fine musical tone, especially in the less ambitious numbers. He was liberally applauded by a good-sized audience.

A. S.

ALMA GLUCK HEARD ON PACIFIC COAST

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Soprano—Berkeley Choral
Concert

Bureau of Musical America,
No. 1011 Pine Street,
San Francisco, February 4, 1915.

ALMA GLUCK is the important musical visitor this week, singing in San Francisco and the neighboring cities under the Greenbaum management. Last Sunday she gave her first local recital and the audience that thronged the Columbia Theater received her with unusual demonstrations of appreciation. Her Russian songs carried especial appeal; but the exquisite singing of Cadman's "From the Land of the Sky-Blue Water" in the group of songs in English won even greater applause for our American composer than had been given in response to the faultless interpretation of Rachmaninoff's "Peasant Song" or the Rimsky-Korsakow "Chanson Indoue." This evening Miss Gluck sings the same program for the Berkeley Musical Association at the University of California.

Just at this time, everything musical is making money here. The reason seems to be that the home demand for music is returning to its normal condition. San Francisco is enthusiastic, and of course the Exposition has probably a great deal to do with that, and enthusiasm and music seem to go together.

The Bevani Opera Company has made a big success of its season at the Alcazar Theater, an engagement of three weeks having been extended to five and now coming to a conclusion only because the dramatic booking for next week cannot be canceled. Negotiations are being made for a Bevani Company reopening in the Columbia Theater next week. Bevani's offerings at the Alcazar this week have been "Cavalleria Rusticana" and "Pagliacci," "Il Trovatore," "The Tales of Hoffman," "La Gioconda," "Faust" and "Aida." The productions have been uniformly good. Alice Gentle, Hazel Sanborne, Umberto Sacchetti and Fausto Castellani have had the principal opportunities and they are well established in local popularity. Mr. Bevani sang the rôle of *Mephistopheles*, in which he excels. Lack of volume in the orchestral work would be noticed by operagoers accustomed to hearing the larger companies of the Eastern cities yet Conductor Zuro has accomplished much with the limited number of musicians.

Plans are being considered for the equipment of the Municipal Auditorium with all that may be needed to make it suitable for grand opera production, and it may be worth while for Eastern promoters of opera to keep in touch with us. Gold is still to be discovered in California.

Mr. and Mrs. Hugo Mansfeldt gave a piano recital in Sequoia Hall last week. The capacity of the hall was overtaxed.

Opening its fourth season under the direction of Paul Steindorff, the Berkeley Oratorio Society, with orchestra, presented Mendelssohn's "Hymn of Praise" and Massenet's "Eve." The soloists in the first work were Mrs. Thomas Addison and Miss Gompertz, sopranos, and George C. Bowden, tenor. In the second, Mrs. Orrin Kip McMurray was the soprano, Harold Pracht, the baritone, and Mr. Bowden, again, the tenor.

Allan Bier, a young San Franciscan, who for many years was a pupil of Oscar Weil and who studied with de Pachmann while in Europe, as well as with Bauer and Lhevinne, made his professional debut last week in a Pacific Musical Society concert at the St. Francis Hotel, displaying the results of thorough technical training in a program of Bach, Schumann, Chopin and others.

THOMAS NUNAN.

Unique Three Arts Club Organized in Huntington, W. Va.

HUNTINGTON, W. VA., Feb. 9.—A society, known as the Euterpean Fraternity, planned to correlate the arts of music, painting and poetry, has been organized in this city by W. M. Derthick, who formed the Derthick Musical Literary Club here several years ago. Fifteen monthly programs will be presented, each to consist of analogous works by a painter, a poet and a musician who were actuated by a common ideal and whose artistic personalities have an affinity. The first program will be given on February 16.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Mrs. Thamzine Cox, soprano, of Harrisburg, Pa., and James Gamble, tenor, of Philadelphia, artist-pupils of Ross David, the New York teacher, appeared at a musicale at Mr. David's residence on Saturday evening, January 28. In Mrs. Cox one recognizes a singer of unusual ability. She has a clear, steady, perfectly placed soprano, natural musical instinct and a pleasing personality. Her offerings were songs by Hermann, Brahms, Reger, Hüe, Bachelet, Gladis Greene, Nevin and Rachmaninoff. She was recommended to Mr. David three years ago by Margaret Wilson.

Mr. Gamble's voice is a tenor robusto, colorful and resonant. His program, consisting of songs by Henschel and Schumann and arias from "Die Walküre" and "The Jewels of the Madonna," was finely varied and he delivered his numbers splendidly. He is also a painter of ability. Muriel Silba, the gifted young pianist, again played several solo pieces to the delight of her hearers. Marion David played the accompaniments for the singers in her usual able manner.

Pupils of Claude Warford have accomplished highly artistic work in recent recitals. Last week Carl Rupprecht, baritone, was the soloist at the orchestral concert of the Woman's Philharmonic Society of New York, Amy Fay, president. For his group of songs, Mr. Rupprecht sang Huhn's "Invictus," A. Walter Kramer's "There Is a Garden" and two Warford songs, "Waiting" (Japanese Song) and "The Tide of Life." Tilla Gemünder, soprano, was soloist at the recent Astoria Choral Society's concert.

Neida Humphrey, soprano, a pupil of Guglielmo Caruso, gave a recital at her teacher's studio, No. 170 West 73d street, New York, on February 4, assisted by the cellist, Enrico Scognamiglio, with Gaetano Scognamiglio, the accompanist of Enrico Caruso, at the piano. Miss Humphrey's voice is rich in quality and her high notes are beautiful. She sang Puccini's "Vissi d'arte," and, among other songs, Mascagni's "M'ama, non M'ama," Ariadne Holmes Edwards's "God bless you, my dear," which had the distinction of being sung at two recitals in one day, was heartily encored. Mr. Scognamiglio played with Miss Humphrey the Bach-Gounod "Ave Maria" and a Chopin-Servais "Mazurka," as well as an expressive composition of his own, entitled "Canto Maringresco." Mr. Scognamiglio accompanied with his usual understanding.

Gustav L. Becker's studio was crowded on February 3, when several of his pupils collaborated in a piano recital. The program, which ranged from Bach to Paderewski, was interpreted ably by Gertrude Silverman, Lena Wasem, Agnes Kirby, Alice Levy, Eric Johnson, Celia Gridley, Charlotte Jaeckle, Ruth Sexton and Mrs. Robert Goldbeck. Mme. Dora Becker, violinist, was the assisting soloist. She scored in Burleigh's Indian Sketches and the Brahms-Joachim Hungarian Dances.

Virginia Los Kamp, contralto, a pupil of Adelaide Gescheidt in the Miller Vocal Art Science, scored a pronounced success at her recent appearance with the Kingston (N. Y.) Symphony Orchestra. In Brooklyn Miss Kamp filled an engagement with the Chiropean Club, giving pleasure with a group of songs by Lalo, Nevin and Mary Helen Brown.

A students' piano recital, at the von Ende School, on February 5, enlisted pupils of Elise Conrad and Laurence Good-

man. A diversified program was presented to a good-sized audience. The following young pianists were heard: The Misses R. Katz, E. Chaskin, E. Lensch, L. Klauber, E. Ossermann, M. Rinaldo, F. Lewin, D. Greenblatt, R. Harkavy and Masters D. Barent and M. Greenblatt.

Among the recent activities of the artist-pupils of Sergei Klubansky, Lalla Bright Cannon sang at the musicale at the home of Mrs. George Hogan and at a concert of the Union Methodist Church. Ellen Townsend sang on January 31 at a concert at the home of Mrs. Charles L. Sicard. Walter Copeland has been engaged as first tenor at the Temple Beth Elohim. Mrs. Newton Soper has been engaged for the concert of the Musical Club of Montclair, N. J., on February 9. Paul Eichorn is to give a recital at Newark, N. J., on March 15. At the last concert at the studios the following pupils sang: Genevieve Zielinski, Mary D. MacDonald, Aurelia Miller, Marie Wagner and the Misses Townsend. Marie Louise Wagner has been engaged for the next musicale of Mrs. Charles L. Sicard and Lea F. Green sang with much success at a concert of the Elks' Club in Lynn, Mass.

The Granberry Piano School of New York has announced a series of ten lectures by Dr. Nicholas J. Elsenheimer on "The Instruments of the Orchestra," to be given on Saturday morning at 12 o'clock at the school in Carnegie Hall. Dr. Elsenheimer's remarks will be illustrated by actual performances on the various orchestral instruments by leading members of the symphony orchestras of New York. The series was inaugurated on Saturday, February 6, when Frances Pelton Jones gave a harpsichord recital. Her program ranged from Bach to Paderewski.

The first of six afternoon musicals was given February 4 at the Haywood vocal studios, No. 59 West Sixty-eighth street. Two groups of songs by American composers were interestingly sung by Mrs. F. W. Adams, soprano at St. Andrew's Church, and Jackson Kinsey, baritone. Mr. Kinsey is soloist at St. John's Episcopal Church, Jersey City, but leaves on May 1 to become soloist at the Lafayette Avenue Presbyterian Church, Brooklyn.

W. E. Connolly, bass-baritone, an artist-pupil of John Walter Hall, the New York vocal teacher, gave a recital in Binghamton, N. Y., January 27, and achieved an instantaneous success through his splendid vocal equipment and training. Especially praiseworthy was his singing of Bruno Huhn's "Invictus." Mr. Connolly is a resident of Scranton, Pa.

A large audience enjoyed the mid-Winter concert of the Hassell Conservatory of Music, which was held recently at the Memorial Hall, Brooklyn. The participants were as follows: Dorothy Boyden, Gladys Cook, Katherine Litterer, Grace Moore, Susie Rosenberg, Julia Stoll, Dorothy Teplitz, Mildred Tully, Mae Collins, Martin Broones, Alice Schultz, Edna Daniels, Harry Schildkret, Carrie Hayden, Dudley Cavanaugh, Mrs. E. H. Morton, Thelma Pease, Theresa Janson, Joseph Fuchs, Antonio Miranda.

Mrs. H. Howell, contralto, a pupil of Charles Kitchell, scored a success through her singing on February 2 of the "Voce di Donna" aria from "La Gioconda," before the Chaminade Club of Yonkers.

Two Concerts of Kathryn Platt Gunn

At the "Fairlyland Pageant" given on Tuesday evening, February 2, at the First Methodist Episcopal Church, Hoboken, N. J., of which George Warren Reardon is choirmaster, Kathryn Platt Gunn, violinist, and Mildred Graham Reardon, soprano, were the soloists with the Criterion Male Quartet. Miss Gunn made a fine impression in two Kreisler

pieces and the Andante and Finale of the Mendelssohn Concerto. On Friday evening Miss Gunn won favor at a concert at Public School 59, New York, given under the auspices of the Kips Bay Neighborhood Association and the People's Music League. Here she played Pilzer's "Caprice Valse," the Martini-Kreisler Andantino and Nachez's "Gypsy Dances." On the same program appeared the Misses Elizabeth and Ellen Townsend, who sang duets by von Fielitz, Cornelius, Schumann, Brahms and Mendelssohn effectively.

BARITONE AND PIANIST IN A CHICAGO RECITAL

Sebastian Burnetti and Myrtle Elvyn Present Notable Program at Douglas Park Auditorium



Sebastian Burnetti, Baritone, of Chicago

CHICAGO, Feb. 8.—Annually a concert is given at the Douglas Park Auditorium at which eminent artists present a program of notable quality. This year's concert, given last Thursday evening, was a joint recital by Sebastian Burnetti, the baritone, and Myrtle Elvyn, the gifted Chicago pianist.

Signor Burnetti, who has become one of the prominent members of the Chicago musical colony, was heard in arias from Verdi's "Otello" and Massenet's "Hérodiade," and in songs by Schumann, Bizet and Weckerlin. In all of these, he accentuated the good opinions formed of his singing on previous occasions, his resonant and vibrant voice ringing forth with particular brilliancy in the operatic arias.

Miss Elvyn has long enjoyed the admiration of Chicago's musicians. Her part of the program contained Mendelssohn's Rondo Capriccioso, pieces of Chopin, Liszt, Debussy, Kreisler, and arrangements of Schubert and Verdi made by Liszt. These numbers were performed with her usual artistic interpretative ability, musical grasp and fluent technique.

Marie Sundelius in Albany Recital

ALBANY, N. Y., Feb. 3.—Mme. Marie Sundelius, Swedish soprano, of the Boston Symphony Orchestra, gave a recital last night in Odd Fellows' Hall, assisted by George Rasely, tenor soloist of Old South Church, Boston. The feature of the recital was the appearance of Mme. Sundelius in Swedish costume to sing a group of folk songs of her native country. She also sang "The Wild Bird's Love," words by Magdalene Merritt, of Voorheesville, Albany county, and dedicated to her. The music is by Emma Weller French, of Boston. Dr. Frank Sill Rogers presided at the piano and contributed to the success of the recital.

Beatrice McCue in New Jersey Concert

Beatrice McCue, contralto, together with Edith Evans, pianist, and Roland Edouard Meyer, violinist, gave a recital on February 3, at Hightstown, N. J., before an appreciative audience. The program consisted of songs of Cadman, Mead, Branscombe, Ware, MacDowell, Hawley, Lester, Harris and Gilbert, and instrumental compositions of Chopin, Debussy, Grieg, Paderewski, Schubert-Wilhelmj, Ovide Musin and John Adam Hugo.

MAUDE DOOLITTLE PIANIST—INSTRUCTION
TUCKER 106 Morningside Drive
10 YEARS AT OBERLIN CONSERVATORY NEW YORK



Fanny Saar-Jaeger

CINCINNATI, O., Feb. 1.—Louis Victor Saar, the composer, recently received a cable announcing the sudden death of his mother at Enzisweiler, Lake of Constance, Bavaria.

Mrs. Saar, known as Fanny Saar-Jaeger, was a distant relative of Franz Schubert and while young had the pleasure and privilege of familiar association with the great Austrian poet, Franz Grillparzer, who was an intimate friend of Schubert. Mrs. Saar had a short but distinguished career as a dramatic soprano, during which she was for several years associated at Covent Garden, London, with Tietjens, Patti and other great singers. Some years after her marriage to Mr. Saar, whom she met during her professional life, she abandoned her professional career and retired to family life.

Christian H. Rodenkirchen

PHILADELPHIA, Feb. 8.—Christian H. Rodenkirchen, who had for several years been a trumpeter in the Philadelphia Orchestra, died at his home in this city, last Saturday, aged fifty-seven years. Mr. Rodenkirchen was perhaps best known to local music lovers as a member of the Philadelphia Band, his admirable work as solo cornetist at its Summer concerts winning him much applause. He came to this city from New York, where he was a trumpeter in the Philharmonic Orchestra for several years, while previous to that time he was a member of the Theodore Thomas Orchestra, now known as the Chicago Symphony. The funeral to-morrow will be attended in a body by the members of the Philadelphia Orchestra.

Henry David Beissenherz

INDIANAPOLIS, IND., Feb. 9.—Henry David Beissenherz, eighty-seven years old and one of the oldest musicians in the United States, died to-day at his home here. Mr. Beissenherz had been the first president of the New York Musical Mutual Protective Association. The veteran musician was an honored guest two seasons ago at the golden jubilee of this branch of the American Federation of Musicians. Mr. Beissenherz was instrumental in the consolidation of the two musical benevolent societies which existed in New York before the outbreak of the Civil War. This paved the way for the formation of the musical union.

Mrs. Mary A. Doll

MONTGOMERY, ALA., Feb. 2.—Mrs. Mary A. Doll, but three days the widow of Charles L. Doll, who died January 29, passed away yesterday afternoon. Mrs. Doll and her husband had taught music here for the last forty-four years. The former taught piano and voice at the Chilton College during 1871-2, while her husband was instructor at the same institution. She was seventy-two years of age at the time of her death. The musical library of this couple was perhaps the best in this city.

Roland Davies

YORK, PA., Feb. 7.—Roland Davies dies last Sunday morning at his home in Hagerstown, Md., after a lingering sickness, the result of a fall last July. Mr. Davies was born at Caemmes, Wales, on October 31, 1854. At the age of fourteen he became organist for the Marquis of Londonderry, and with this office he became tutor in music to the children of the Marquis, one of whom is the present Marquis of Londonderry.

Ernest De Munck

The death of Chevalier Ernest De Munck, a Belgian violoncellist and composer, was announced in London on February 5. Mr. De Munck lived for some time in America with his wife, Carlotta, sister of Adeline Patti. Mme. De Munck was also a singer and made successful concert tours in the United States.

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CAMPANINI OPTIMISTIC AS TO FUTURE OF MUSIC AFTER THE WAR

General Manager of Chicago Company Reports Encouraging Operatic Activity in Europe's Art Centers and Sees Better Times Coming—Impresario Daily at His Desk in Inactive Season of His Company

CHICAGO, Feb. 8.—It was an easy matter to interview Cleofonte Campanini, the noted impresario and operatic conductor, regarding the great European war and its influence upon musical conditions both abroad and in America. The maestro is found every day at his desk at the Auditorium Theater, and though there is no opera given here by the Chicago Company this season, he appears quite busy with many things which need attention, regarding the operatic future of this city, and incidentally he enjoys his stay in Chicago, visiting many friends and also all the theaters. He said that he was repaying social calls, which in some instances had waited four years.

I did not have to ask him many questions after I had stated the object of my call, and he launched at once into the subject, primed with information and opinions which concern music, the theaters and opera.

"War has influenced theaters and grand opera both in America and in Europe, but not as much as one had a right to expect. From reports which I have received from my colleagues in Rome, Milan, Turin, Naples and Venice, taking Italy into consideration in the first place, I hear that their grand opera seasons are meeting with good artistic and financial successes.

"Every opera house of importance there opened with a German opera, in fact with some one of the music dramas of Richard Wagner. In my own opera house in Parma, we opened with 'Lohengrin' at the La Scala, in Milan with 'Das Rheingold,' and at Rome with 'Die Götterdämmerung.' In Berlin, Munich and Cologne, the opera houses are presenting their seasons as usual, besides the customary season of fine symphony concerts and recitals."

France Suffers Most

"France has suffered more than any other European nation in its musical activities, for the government has much to do with the giving of grand opera, and I understand that while some concerts are being performed, they take place only in the day time. Even from Monte Carlo comes the news that opera is again to be a feature there, with Caruso and Mme. Kousnietzoff, the dramatic soprano who was to have been heard here with our company had the season been given as announced.

"In regard to Chicago, I only can say, that despite the fact that the war was already under way, the subscriptions for the coming season were greater than those in former years, and had we given the season, it would certainly have been a success, especially in view of the fact that the company I had assembled, was one of which any opera house in the world would have been envious.

"But for next year," here Maestro

Campanini became very animated, "we will have opera here, war or no war."

"How about conditions in Boston?" he was asked.

"I know nothing about the Boston or-



Photo by Mishkin

Cleofonte Campanini, General Manager of Chicago Opera Company

ganization, but I think that the amount spent in past years has been much too large, and that is the reason that there is no opera there this year, and not on account of the war. Boston will not have a permanent opera until there is a complete reorganization."

Zandonai Première in Rome

"Even in Europe in such countries as Italy, new works are being given," said Mr. Campanini, and he informed me that at Rome, Zandonai's new opera "Francesca Da Rimini" had been given with great success with our former dramatic soprano, Rosa Raisa, as the leading star in the cast.

"I predict that there will be peace in Europe in the Spring, and everything will flourish again in all countries, including art, and especially, music."

MAURICE ROSENFELD.

WOODRUFF CHORUS CONCERT

Englewood Society in Fine Program with Messrs. Simmons and Pilzer

ENGLEWOOD, N. J., Feb. 3.—Under the baton of Arthur D. Woodruff the Englewood Musical Art Society gave an excellent concert last evening at The Lyceum, assisted by William Simmons, baritone, and Maximilian Pilzer, violinist, as soloists.

The feature of the evening was the performance of Deems Taylor's cantata, "The Highwayman," with Mr. Simmons in the solo part. Mr. Taylor's music to this Noyes poem is stirring in its intensity, and the production given it was one that brought out its strong points vividly. Mr. Simmons made the solo part stand out through his dramatic delivery, singing with lovely quality and marked intelligence. He also sang two groups of songs by Black, Quilter, La Forge, Clark and Whelpley, being encored after each group. William Janashek played his accompaniments effectively.

Mr. Woodruff led his singers in an arrangement of the Adagio from Bizet's "L'Arlesienne" known as "Agnus Dei," two Rachmaninow pieces, "Night" and "The Lonely Pine," Pointer's "Clear and Cool," Stair's Minuet and Ambrose's "Gypsy Serenade." Their work showed the results of good training, numerous entrancing effects being obtained in these

numbers. Pieces by Schumann-Auer, Haydn-Burmeister, Kreisler and a Berceuse of his own were beautifully played by Mr. Pilzer, whose artistic ability was fully revealed in everything he did. He was applauded enthusiastically.

LEGINSKA'S YOUNG HEARERS

Ovation for Pianist as Soloist of Mr. Damrosch's Orchestra

Another crowded house is to be recorded in the series of Symphony Concerts for Young People, this time for the fourth concert under the direction of Walter Damrosch at Carnegie Hall, New York, on February 6. Assisting Mr. Damrosch and the New York Symphony Society's Orchestra was Ethel Leginska, the popular young pianist.

Mr. Damrosch's illuminating introductory talk helped the young hearers to a more vivid picturing of the scenes which inspired Schumann's "Rhenish" Symphony. This was played by the orchestra with abounding spirit and finesse. Other orchestral offerings were the Dvorak "Notturmo" and Grieg's Norwegian Wedding Procession, which were given admirable presentations.

One of the most effusive receptions given to an artist in recent concerts was that which followed Miss Leginska's dazzling performance of two movements of the Rubinstein Concerto in D Minor.

These were the *Moderato assai* and *Allegro*, in which the pianist revealed brilliant virtuosity. The audience recalled the performer a dozen times, the applause continuing until Mr. Damrosch appeared for the next number.

K. S. C.

KAUFMAN QUARTET HEARD

String Organization Appears in Series of People's Symphony

That chamber music in New York is coming to exert a more potent appeal year by year is indicated by the large audiences regularly in attendance at the People's Symphony Auxiliary Club concerts, which take place in Washington Irving High School auditorium. On February 6 the fourth concert brought forward the Kaufman String Quartet, assisted by Margaret Nikoloux, pianist. The quartet's personnel comprises Maurice Kaufman, first violin; Nathaniel Finkelstein, second; Samuel Lifschey, viola, and Jacques Renard, 'cellist.

Franz X. Arens spoke interestingly of "The Expansion of the Aria Form in Instrumental Music—The Minuet and Scherzo," following which the musical program was heard. Two quartets were brought forward: Beethoven's op. 74, in E Flat, and Tchaikowsky's F Major, op. 22. The Beethoven work was played most finely, this being especially true of the Adagio movement. Mme. Nikoloux played works by Brahms, Schubert and Chopin and pleased her hearers. Her powers will doubtless expand. The quartet's work in general stamped it as a worthy organization.

B. R.

AN ALL-AMERICAN CONCERT

Boston Music Lovers' Club Honors Our Native Composers

BOSTON, Feb. 2.—An "All-American" program was that offered by the Music Lovers' Club at its monthly concert in Steinert Hall yesterday morning. The composers represented were MacDowell, Mrs. Beach, Helen Hopekirk, Edith Rowena Noyes, Arthur Foote, Chadwick, Carpenter, Bullard, Dana and Homer; and the artists presenting their works were: Alice Eldridge, pianist; Edith Castle, contralto; Dr. Arthur Gould, baritone; Fannie Hatch Thayer, soprano; Christine Curtis and Roy Goddard-Greene, pianists; Hazel Clark, violinist and Harris Shaw and Mme. Greene, accompanists.

A request number was Mme. Noyes Greene's violin sonata, "The Indian Princess 'Atla,'" two movements of which were played by Miss Clark, with the composer at the piano. Dr. Gould gave great pleasure by his artistic singing. A feature was the piano playing of Miss Eldridge, who gave a powerful and compelling performance of MacDowell's D Minor Concerto, with Mr. Greene at the second piano. Miss Castle sang a set of songs effectively, and Fannie Hatch Thayer sang Mme. Noyes's "My Heart's in the Highlands."

W. H. L.

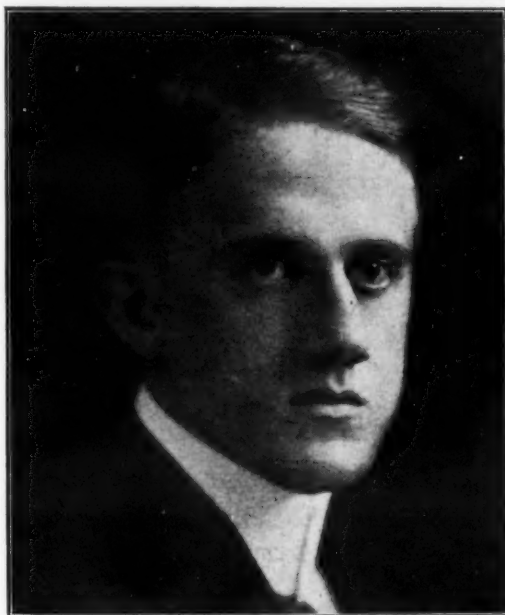
Adele Krueger an Active Soloist

Adele Krueger, soprano, appeared in joint recital with Leo Schulz, 'cellist, at Rajah Temple, Reading, Pa., on January 26. The concert was given under the auspices of the Men's Bible Class of Grace Lutheran Church of Reading. The singer received an ovation after her second act aria from "Madama Butterfly," scoring later with songs by Sanderson, Carpenter and Willeby. On January 30 Mme. Krueger again contributed her art for the benefit of the war sufferers. This concert took place at the clubhouse of the New York Liederkreis and was one of several New York musicals in which she has appeared lately. The soprano, who was cordially received, sang Strauss's "Traum durch die Dämmerung" and "Zueignung."

Valentina Crespi in Montreal Recital

MONTREAL, Feb. 2.—Valentina Crespi, the young Italian violinist, who makes her headquarters in New York, gave a joint recital with Gaston Rudolf, bass, at Lafontaine Hall, last night. Miss Crespi's program was well-chosen, and displayed to good advantage her complete mastery of the violin. Her selections were the Pugnani-Kreisler "Prelude and Allegro," Moszkowski's "Guitarre" and the Bach Adagio and Fugue for solo violin. She was encored several times, and responded with some of her own compositions, variations on a Roumanian theme. Mr. Rudolf sang all his numbers in good style and was recalled again and again. He concluded with "L'Etoile," with violin obbligato by Miss Crespi.

PHILADELPHIA TENOR WINS LAURELS IN "THE MAGIC FLUTE"



Paul J. Breedy, a Pupil of W. Warren Shaw, Who Sang in the Recent Philadelphia Production of "The Magic Flute"

One of the young singers who made a distinctly favorable impression in the recent production of "The Magic Flute," made by the Behrens Operatic Company in Philadelphia, was Paul J. Breedy, a tenor who has been studying with W. Warren Shaw, the widely known vocal teacher of New York and Philadelphia. Mr. Breedy sang the rôle of Tamino and handled the difficult part with skill and distinction. He was enthusiastically received by the audience and his work was commented upon in terms of high praise by the local critics. Mr. Breedy is only twenty-four years of age.

MILWAUKEE'S MUNICIPAL CONCERTS ON GOOD BASIS

Auditorium Symphony Orchestra Plays to 7,600 Persons in Two Performances—New Overture Heard

MILWAUKEE, Feb. 1.—The enthusiasm with which Milwaukee music-lovers have responded to the call to support the concerts given by the Auditorium Symphony Orchestra has resulted in placing the orchestra virtually on a paying basis. The last two concerts given by the municipal organization were attended by 7,600 persons; the concert on January 24 attracted 4,850 persons, that of January 31, 2,750. Last Sunday's weather prevented a large attendance, concert-goers having to brave a driving sleet storm and slushy streets.

Milwaukee business men have been particularly active in behalf of these concerts, contributing much to their financial success. Many employers have purchased large blocks of seats, distributing the tickets gratis among their employees.

The hall has been rearranged so as to seat 5,000 persons. For those who desire more intimate enjoyment of orchestral music evening concerts in a smaller hall will be provided, beginning Tuesday evening, February 9. Every seat will be reserved for this occasion, even the ten-cent balcony seats; all the boxes have been already sold. The proceeds will go to provide for a music library for the orchestra. Ella Smith, pianist, and Mrs. Marie Yahr, contralto, will be the soloists.

An interesting feature of the concert given January 31 was the "Festival Overture," composed by Otto W. Meissner, head of the music department of the Milwaukee Normal School. The overture had passages of striking melodic beauty, and was characterized by piquant tonal contrasts and nuances. Its construction is skilful. J. E. M.

Helen Ware in Warren Recital

WARREN, PA., Feb. 8.—Helen Ware, the violinist, assisted by Frederic Martin, basso, and Robert Braun, pianist, gave a recital in this city on February 2. Six years have elapsed since Miss Ware has played in Warren and music-lovers were quick to note her artistic development. Her offerings included a Handel sonata and prelude, as well as a number of Hungarian and Slav numbers. In the latter Miss Ware's art appears at its best. Messrs. Martin and Braun were admirable coadjutors.

MME. KURT SINGS "BRÜNNHILDE" FOR FIRST TIME IN NEW YORK

A Brilliant Performance Musically and Dramatically in Metropolitan's Cyclical Representation of "Walküre"—Rudolf Berger Returns to the Company as "Siegfried"

AN audience as large as the one which attended "Rheingold" a week earlier heard the "Walküre" at the second performance of the current Nibelungen cycle at the Metropolitan on Thursday afternoon of last week. The fact testifies to the passionate interest with which the "Ring" is followed these days, for this drama, being one of the

regular constituents of the workaday repertoire, does not always attract as much attention as the prologue when the tetralogy receives a true cyclical representation.

But last week's performance offered special features apart from such interest as would under any conditions have attached itself to one of essentially festival character. It marked the first appearance of the newly acquired Melanie Kurt as Brunnhilde, and the return to the company of Rudolf Berger. The altitudinous tenor is no unfamiliar Siegmund here, for it was as the ill-starred Volsung that he introduced himself to New York audiences a year ago. That he dominates the scene by sheer physical magnitude cannot be denied, though his impersonation is not notable for its elements of imagination or poetry. Mr. Berger still clings to his Psyche knot, ridiculous as that headdress appears. The fact that such a hirsute adornment bear the endorsement of Tacitus seems to appeal more to the tenor than the fact that no proof is obtainable to the effect that the Volsungs belonged to the age of which the Roman historian wrote. Mr. Berger's singing, however, seemed distinctly better than last year; his voice appeared more even and his tones less forced, though his feeling for rhythm is still insecure.

It was remarked in these columns on the occasion of Mme. Kurt's debut that the new soprano could in all probability be counted upon to create a more satisfactory impression in a rôle less assertive in temperament and emotional stress than Isolde. Her "Walküre" Brunnhilde showed this to be clearly the truth, for her work was emphatically better than in "Tristan." Vocally she stood the test very much more gratifyingly than the preceding week. Her "Ho-jo-to-ho" was brilliant, and delivered with ease and the scene of the death tidings to Siegmund was voiced with real solemnity and depth of feeling. Dramatically, too, Mme. Kurt must be credited with a piece of work much more spontaneous and convincing than her Isolde and far truer in its emotional ring. It was carried through with fine consistency from the light-hearted, joyous beginning, through growing, womanly tenderness to the pathos of the appeal to Wotan. Mme. Kurt made a radiantly beautiful figure throughout the afternoon. She could achieve even more telling dramatic effect, however, did she but curb her tendency toward excess of gesture. The audience recalled her repeatedly at the close of the second act and gave her an ovation when she appeared alone before the curtain.

Mme. Gadski's Sieglind and Mme. Matzenauer's Fricka are familiar portrayals and they gave their wonted satisfaction last week. Mr. Braun was Wotan and Mr. Ruysdael Hunding, while Mr. Hertz conducted a performance that was, taken all in all, extremely stirring.

"Euryanthe" Repeated

Wednesday evening of last week brought a repetition of "Euryanthe" and its many musical beauties were heightened by the devotion expended upon the score by Mr. Toscanini and by the excellent work of the regular cast of principals. Mmes. Hempel and Ober and Messrs. Sembach and Weil form a notable quartet in this opera.

Following Thursday evening's première of "L'Oracolo," reviewed elsewhere in this issue, came a spirited performance of "I Pagliacci," which presented Adamo Didur for the first time in New York as Tonio. Mr. Didur costumed the part uniquely and otherwise invested it with individuality. Miss Destinn made one of her rare appearances as Nedda and gave unqualified pleasure by her exemplary singing of the rôle. Mr. Caruso aroused the usual furore at the end of the first act.

There was an audience of good size for the second performance of "Madame Sans-Gêne" on Friday evening, and this and the amount of applause seemed to argue a considerable degree of popular interest in Giordano's work. The composer should be exceedingly grateful to Mr. Amato for his remarkable portrait of Napoleon; to Miss Farrar for the vivacious and effective, even if not yet entirely convincing, comedy of her Caterina; to Mr. Martinelli for his splendid

singing as Lefebvre; to Mr. Toscanini for his realization of all the values of the score, and to Mr. Gatti and the company in general for a presentation in which no detail that could make for success has been neglected.

Three Saturday Operas

On Saturday afternoon "Lohengrin" was sung to the satisfaction of a large audience, with Mmes. Gadski and Ober and Messrs. Urlus, Weil, Witherspoon and Middleton giving of their best and Mr. Hertz conducting with his unvarying ability. The Saturday evening popular-priced attraction was the double bill of "Hänsel und Gretel" and "Cavalleria Rusticana." Mme. Maria Duchène sang Lola in Mascagni's opera, in spite of the fact that she was nearly prostrated with worry over the critical illness of her mother in the French Hospital of New York. It was impossible at the time to find a substitute and Mme. Duchène managed bravely to get through the performance.

An exceedingly large audience heard "The Huguenots" last Monday evening. Mr. Caruso appeared as Raoul and Freida Hempel was the Marguerite. Both sang brilliantly and merited the warm applause accorded their work. Carl Braun's singing as Marcel also earned commendation. Mr. Scotti was a polished Count de Nevers; Leon Rothier, the Count de Saint-Bris, and Emmy Destinn sang Valentine brilliantly. Mr. Polacco conducted with his accustomed fire.

Damrosch Forces Begin Master Composer Series in Brooklyn

A series of five master-composer concerts was begun by the New York Symphony Orchestra under Walter Damrosch at the Brooklyn Academy of Music on February 1. With Harold Bauer as assisting artist, an absorbing program of Brahms was given for an audience of enthusiasts which assembled in spite of bad weather. The First Symphony, in C Minor, and the D Minor Concerto supplied an abundance of interest, and Mr. Bauer, in the second composition, aroused his hearers to enthusiasm.

G. C. T.

Russian Orchestra of Toledo Opens Sunday Evening Series

TOLEDO, Feb. 6.—The Secor Russian Orchestra, Abraham Ruvinsky, director, recently gave the first of a series of Sunday evening concerts, devoting the program to French composers. The soloists were Mr. Ruvinsky, violinist, and Mrs. C. E. Parkhurst, soprano. Mr. Ruvinsky played the "Meditation" from "Thaïs" and Berceuse from "Jocelyn," and Mrs. Parkhurst sang "Depuis le jour" from "Louise" and "Summer" by Chaminade. In spite of the inclement weather there was a large attendance, both soloists receiving an ovation.

F. E. P.

Pavlowa May Establish Dancing School Here

Anna Pavlowa, the Russian dancer, now appearing at the Century Opera House, is convinced that the period of grotesque society dances in America will soon pass and that, in the near future, America should be able to produce a native organization as fine as the Russian Ballet. "It is my ambition to establish a school of classic dancing," she said last week, "and, though I may choose London, I have been thinking of this country as the best and largest field."

Faculty Recitals at Detroit School

DETROIT, MICH., Feb. 8.—The Ganapol School of Musical Art series of recitals by the heads representing each department was opened by Hildegard Brandegee, head of the violin department, her recital being followed by that of Vera Poppe, cellist. The third concert was in the form of a trio, organized at the school, consisting of Hildegard Brandegee, Vera Poppe and Mrs. Boris L. Ganapol. On January 28 the fourth recital was given by George Shortland Kempton, head of the piano department at Ganapol Music Hall.

Considers Operatic Criticisms Best He Ever Read

To the Editor of MUSICAL AMERICA:

Enclosed find my check for my year's subscription to MUSICAL AMERICA.

Your operatic criticisms are the best and most just that I ever read. I simply could not do without it.

With best wishes and highest regard,
W. C. DUGAN.

Vanceburg, Ky., February 1, 1915.

STOKOWSKI GIVES STOCK'S SYMPHONY

Philadelphia Conductor Presents
Work of Confrère—Choruses
Join in Concert

PHILADELPHIA, Feb. 8.—Frederick Stock's symphony in C Minor was played for the first time by the Philadelphia Orchestra under Mr. Stokowski's direction at its concert in the Academy of Music last Friday afternoon, and will be repeated at this evening's concert, postponed from Saturday night because of a previous engagement of the Academy of Music. The program includes also the "España" Rhapsody of Chabrier, while Herman Sandby, principal violincellist of the orchestra, is the soloist.

The Stock Symphony shows the thorough musicianship of the Chicago Symphony conductor and his complete understanding of the resources of a large orchestral organization. In fact, the impression left by the work is, that he has been rather too anxious to show how well he understands and can make use of many instruments with the full effect of their vociferous combination of energies, and too much inclined to slight the possibilities which they offer to be heard in a more appealing musical sense. There is no disputing, as said before, the musicianly handling of the orchestra, nor any gainsaying the fact that Mr. Stock has produced a big and powerful work. Mr. Sandby played Lalo's Concerto in D Minor, and as usual won his audience by means of admirable facility and sympathetic expressiveness. While for several years invariably every seat in the Academy of Music has been occupied at the orchestra's concerts on Friday afternoons, this season the Saturday evening performances are attracting almost the same amount of attention. At the concert given on Saturday evening, January 30, when Fritz Kreisler was the soloist and Beethoven's Fifth Symphony the principal orchestral number, not only was the house completely filled and all the available space for extra chairs in the auditorium made use of, but a number of persons, something like seventy-five in number, were seated on the stage, with the musicians. This is something that had never before happened locally, it is believed, at an orchestral concert.

Mr. Woodruff's Program

One of the most successful concerts of the season was given before an invited audience which filled the Academy of Music on Saturday evening, when the Orpheus Club of this city had the assistance of the University Glee Club, of New York, in the presentation of a delightful program. The united force of 163 trained voices, under the leadership of Arthur D. Woodruff did some of the best male chorus singing ever heard in this city. The program was the same as that of the two clubs in New York on the previous Saturday, except that the special soloist was John Barnes Wells, tenor, who achieved a personal triumph, his singing arousing genuine enthusiasm. Incidental solos were again sung admirably by Noah H. Swayne, 2nd, and Lambert Murphy, and the efficient accompanists were William Janashek and Ellis Clark Hammann.

'Cellist Kindler's Recital

Giving his first recital in this city, Hans Kindler, the young Dutch 'cellist, was received with marked appreciation by a good-sized audience, in Witherspoon Hall last Tuesday evening, when he presented an attractive program with the decidedly able assistance of Ellis Clark Hammann at the piano. Mr. Kindler became a member of the Philadelphia Orchestra this season. His playing revealed a mellow, smoothly produced tone, set off by a fluent technique, temperament and a true musical sense. Boellman's Sonata Op. 40, was given an admirable interpretation in which 'cellist and pianist were heard with equal efficiency. Among the numbers repeated was "Chant du Voyageur," a charming composition, by Camille Zeckwer, the Philadelphia composer, which is dedicated to the 'cellist.

A. L. T.

Mabel Garrison, soprano, and Reinald Werrenrath, baritone, appeared recently in a successful joint recital in Norfolk, Va. The concert was under the auspices of the Music Club of Norfolk.

METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, February 10,
Giordano's "Madame Sans Gêne." Miss Farrar; Messrs. Martinelli, Amato, Althouse, De Seguro. Conductor, Mr. Toscanini.

Thursday Evening, February 11,
Montemezzi's "L'Amore del Tre Re" (first performance this season). Miss Bori; Messrs. Ferrari-Fontana, Amato, Didur. Conductor, Mr. Toscanini.

Friday Afternoon, Feb. 12, Wagner's "Siegfried." Mmes. Gadski, Ober, Schumann; Messrs. Urlus, Whitehill, Reiss, Goritz, Ruysdael. Conductor, Mr. Hertz.

Friday Evening, February 12, Mousorgsky's "Boris Godounow." Mmes. Ober, Delaunoy, Duchène, Sparkes, Matfeld; Messrs. Didur, Althouse, Rothier, De Seguro. Conductor, Mr. Toscanini.

Saturday Afternoon, February 13, Massenet's "Manon." Miss Farrar, Mmes. Duchène, Braslau, Van Dyck; Messrs. Caruso, Scotti, Rothier, De Seguro. Conductor, Mr. Toscanini.

Saturday Evening, February 13, Wagner's "Die Walküre." Mmes. Gadski, Kurt, Robeson; Messrs. Berger, Braun, Ruysdael. Conductor, Mr. Hertz.

Monday Afternoon, February 15, Bizet's "Carmen." Miss Farrar, Mme. Alda; Messrs. Caruso, Amato. Conductor, Mr. Toscanini.

Monday Evening, February 15, Beethoven's "Fidelio." Mmes. Matzenauer, Schumann; Messrs. Urlus, Goritz, Middleton, Braun, Reiss. Conductor, Mr. Hertz.

Wednesday Evening, February 17, Leon's "L'Oracolo." Misses Bori, Braslau; Messrs. Botta, Scotti, Didur, Rossi. Followed by Leoncavallo's "I Pagliacci." Mme. Destinn; Messrs. Caruso (his last appearance this season), Didur, Tegan, Bada. Conductor, Mr. Polacco.

Thursday Afternoon, February 18, Wagner's "Götterdämmerung." Mmes. Kurt, Matzenauer, Curtis, Schumann, Sparkes; Messrs. Berger, Weil, Braun, Goritz. Conductor, Mr. Hertz.

Thursday Evening, February 18, Puccini's "Manon Lescaut." Miss Bori, Mme. Duchène; Messrs. Martinelli, Scotti, De Seguro. Conductor, Mr. Polacco.

Friday Evening, February 19, Mozart's "Magic Flute." Mmes. Gadski, Hempel, Schumann; Messrs. Sembach, Goritz, Witherspoon, Reiss, Althouse. Conductor, Mr. Hertz.

Saturday Afternoon, February 20, Verdi's "Il Trovatore" ("restudied" and provided with new scenery). Mmes. Destinn, Ober; Messrs. Martinelli, Amato, Rothier. Conductor, Mr. Toscanini.

Saturday Evening, February 20, Puccini's "Tosca." Miss Farrar; Messrs. Botta, Scotti. Conductor, Mr. Polacco.

BROOKLYN ACADEMY OF MUSIC

Tuesday Evening, February 16, Strauss's "Der Rosenkavalier." Mmes. Hempel, Ober, Schumann; Messrs. Goritz, Weil, Althouse, Reiss. Conductor, Mr. Hertz.

NEW OPERA COMPOSER FROM AMERICAN RANKS

After Study and Career in Leipsic, Israel Amter, Denver Musician, Returns as Aspirant for Honors in Our Operatic Field—Chorus of Chattering Squaws in His "Winona"

VIRTUALLY unknown in his own country there has returned to us from Germany a young composer who would seem to possess gifts that will make his name conspicuous in America's musical future, for his work at the present time is of a high order. He is Israel Amter, of Denver, Colorado. Mr. Amter left the West in 1903 and set out for Leipsic, where he placed himself under the instruction of August Hisbach. He had, up to that time, had but an average musical education, and though he had composed small pieces and played the piano creditably, he had not entered into musical study in the profound manner into which his German master soon initiated him.

Mr. Amter is still a young man, still in the early thirties. For eleven years he labored studying composition and conducting in Leipsic. He has conducted concerts there with success and is eager for a chance in his own land to show what he can do. As a composer he has attracted the attention of such men as Arthur Nikisch, Otto Lohse, the famous Wagnerian conductor, the much-discussed Arnold Schönberg, who has spoken highly of his compositions, and Gustav Polak, conductor at the opera in Frankfurt. Whereas most American composers have devoted their attention to the song forms and to the producing of symphonic orchestral works, Mr. Amter's interest centers in the music drama. He has done two works for the stage, the second of them on an Indian subject. It is called "Winona" and deals with the downfall of the tribe of the Dakotas.

This score he submitted on his return from Europe in June to the competition for the \$10,000 prize offered by the National Federation of Musical Clubs, since awarded to Horatio Parker of Yale University.

An Exacting Score

It has come to the notice of MUSICAL AMERICA that in this competition the judges narrowed their final decision on three works, selected from the number submitted. The three were Professor Parker's "Fairyland," Mr. Amter's "Winona" and an opera by one of

the best known contemporary American composers. Mr. Amter's opera was thought highly of by all the judges, yet it was not awarded the prize. We have learned that the limitations imposed upon the choice came about through the judges' knowing that very difficult choruses could not be done justice to in the performance planned. The competition provided for the opera's being given



Israel Amter, Young American Composer of the Opera "Winona"

in Los Angeles at the time of the convention of the National Federation, the forces performing it being local, barring the performers who are to essay the principal rôles. In Mr. Amter's opera there occurs a chorus of chattering Indian squaws, similar, it is said, in character to the conversation of the five Hebrews in Richard Strauss's "Salome." It was thought by the judges that such technical difficulties would prove insurmountable and it is understood that this, as well as the taxing orchestral part, stood in Mr. Amter's way for winning the prize.

Mr. Amter is his own librettist; he wrote "Winona" first in German, the English version being subsequently made by John Bernhoff.

Organist Frysinger Seriously Ill in York, Pa.

YORK, PA., Feb. 7.—J. Frank Frysinger, dean of the organ department of the University of Nebraska, Lincoln, Neb., is in a serious condition in the Lincoln General Hospital, where he was recently operated upon for stomach trouble. The operation resulted in the removal of fourteen tumors from the stomach. Professor Frysinger, formerly of this city and Hanover, has been an instructor in the University of Nebraska for the past several years. He is also

organist and choir leader of the first Presbyterian church of Lincoln.

G. A. Q.

Urlus, Mme. Schumann and Mr. Martucci in Metropolitan Concert

At the twelfth Sunday concert at the Metropolitan Opera House, February 7, Paolo Martucci, pianist; Elisabeth Schumann, soprano, and Jacques Urlus, tenor, were heard together with the orchestra directed by Richard Hageman in excellent offerings. Mr. Urlus revealed his clear, powerful voice and fine diction in "Oh, Paradiso," from "L'Afri-

caine," by Meyerbeer, and the familiar "So ihr von ganzen Herzen sucht," from "Elijah," to the latter being obliged to give an encore. Mr. Martucci gave pleasure on the side of brilliant technique rather than in the embodiment of deep feeling, as manifested in Schumann's Concerto in A Minor, Chopin's Prelude in D Flat and Giuseppe Martucci's "Tarantella." Mme. Schumann contributed the "Bird Song" from "Pagliacci," and three Brahms numbers, which she interpreted with high consideration for interpretative values, her tones being clear and even throughout.

G. C. T.

KATHARINE GOODSON ASSISTS THE KNEISELS

English Pianist Plays Brahms's Music With Quartet—Program of Old Favorites

Smetana's autobiographic quartet "Aus Meinem Leben" is heard all too seldom in New York. Not only does it overflow with superlative felicities of inspiration, but it contains in its closing pages those poignant suggestions of the composer's tragic fate, which impart to it a quality of emotional appeal well-nigh unique in the literature of chamber music. The audience at last Tuesday evening's Kneisel concert in Aeolian Hall lavished no end of enthusiasm on the performance of this superb masterpiece, and the applause was, in truth, deserved. For while certain passages were marred by Mr. Kneisel's thinness of tone, the work was admirably presented, on the whole, the polka movement and the jocund Bohemian folk melodies of the finale being notably exhilarating, though the gripping climax came, of course, with the poignant close—one of the most dramatic episodes in all chamber composition.

Beethoven's E flat Quartet, op. 74, provided the more severely classic fare of the concert. The Kneisels have been heard in it too often to necessitate detailed comment on the manner of their rendering at this writing. In the following work, Brahms's A Major Quartet for piano and strings the services of Katharine Goodson were enlisted. Miss Goodson's reputation as an ensemble player is no less firmly and happily grounded here than her fame as a soloist. She maintained that reputation last Tuesday, though in one or two instances she was slightly inclined to over-assertiveness. The *poco andante* movement is a superbly inspired piece of writing; but apart from this the work shows Brahms in a very much poorer light than several other of his productions for piano with string combinations.

H. F. P.

ARTISTS IN BELGIAN BENEFIT

Kathleen Howard and Mr. Scott in Arias and Miss Singer in Playlets

Under the direction of Mrs. Oscar Saenger, wife of the prominent vocal teacher, a benefit for the Belgian Relief Fund was given at the Princess Theater, New York, on February 5. Musical participants in the program were Kathleen Howard, the contralto, and Henri Scott, basso of the Chicago Opera. In addition, Elizabeth Rothe, teacher of æsthetic dancing, presented some effective dances in attractive costume, being recalled for an extra.

Miss Howard, who was in splendid voice, sang in French the "Habanera" and "Card Song" of her *Carmen* at the Century, achieving admirable results. Her stirring delivery of a "Belgium Forever" song, by Townsend, obliterated as far as possible the commonplace quality of the music. Mr. Scott's finished art and flexible, resonant voice were manifested in the Thomas "Tambour major" and the "Toreador's Song." He also sang the "Marseillaise" and led the audience in "The Star-Spangled Banner."

Eleanor Saenger, daughter of Mr. and Mrs. Oscar Saenger, appeared in three one-act plays, under her stage name of Khyva St. Albans. The plays were "Daughters of Kings" and "Light of Other Days," both by Amelia Josephine Burr, and "The Lost Piper," by Ruth Sawyer. Displaying much versatility as a Moorish princess, a half-witted Irish boy and a young wife of to-day, Miss Saenger revealed also a sense of poetic values, mobility of countenance and considerable technic of the stage, besides a rich speaking voice. Miss Burr showed ability as a comedienne in her "Light of Other Days."

K. S. C.

GERTRUDE AULD RECITAL SUNG ENTIRELY IN FRENCH

Lovely Voice and Vocal Skill Revealed in Unusual Program—First Hearing of Rimsky-Korsakow Aria

Mme. Gertrude Auld, an American lyric soprano, who made a good impression in recital in New York last season, gave another recital at Aeolian Hall on Monday afternoon, February 8, assisted by Kurt Schindler at the piano.

A certain monotony was noted in the program, which contained no *lieder*. This list was all-French, old and new, plus a few Russian bits sung, however, in French. There was the Monsigny "Ariette de l'Oiseau gris," Weckerlin's "Phyllis plus avare," the old "Attendez-vous and Gretry's "Plus de depot" and with them the modern Jacques-Dalcroze's "Les bonnes Dames de St. Gervais." Mme. Auld sang these items charmingly with taste and discretion.

In her next group came songs by Tchaikowsky and Gretchaninow, Rimsky-Korsakow's "Rossignols, moucheron" and for the first time in America the "Air de la Reine de Shemakha" from the same composer's "La Coq d'or." The last named number was but mildly interesting, although it was very well sung. As an extra to the group Mme. Auld added Rimsky's "Nightingale Song," in which she makes an innovation by vocalizing the prelude and postlude, intended by the composer to be played by the piano, and not sung. Nicely atmospheric was the Poldowski "Effet de Neige" and Ravel's "La Flute Enchantée," a superb song, while Bruneau's pathetic "L'heureux Vagabond" and Messager's "Maison grise" were also much admired, the later winning a repetition. There were also songs by Massenet, Servais, Kjerulf and Decreux.

Mme. Auld displayed again a voice of much loveliness, which she handles with great skill. She has studied her art seriously and she knows how to interpret. Depths there were none in these songs, so that she was not obliged to search out things that she would have had to seek if she had included *lieder* in her list. She was received with the utmost cordiality by an audience of good size.

A. W. K.



PAUL SAVAGE

Teacher of Singing

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NEW YORK CITY

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The Schumann Club, of Bangor, Me., recently listened to an interesting talk on the "Evolution of the Orchestra," given by Mary Weston.

Under the direction of J. W. Bleecker, the choir of Christ Church, New York, sang Gaul's "Holy City" on January 31 before a large assemblage.

The studio of Mary A. Cryder, in Washington, D. C., was the scene on February 7 of an artistic musicale by Florence Coumbe, soprano, and Mildred Rider, pianist.

Bohumir Kryl, cornettist, and his daughters, Marie Kryl, pianist, and Josephine Kryl, violinist, played before a big audience in the city auditorium at Cedar Rapids, Ia.

Abram Ray Tyler, organist of Temple Beth El, Detroit, Mich., presided over his sixteenth quiet hour of music at the temple on January 31, assisted by William Howland, baritone.

Lionel P. Storr, who has for several years been bass soloist at the Pilgrim Congregational Church, Providence, R. I., has accepted a similar position at the Pawtucket Congregational Church.

Harriet Foster, mezzo-contralto, who has appeared in Cleveland, Toledo, Milwaukee and other cities during the last few years, will appear under the management of Ernest Briggs next season.

The soloists offering the program in the concert hall of the Library of Congress, Washington, D. C., this week, were Mrs. William von Bayer and Mrs. Day, pianists, and Thomas G. Sherman, tenor.

B. Witmer Breneman, head of the vocal department of the Utica (N. Y.) Conservatory of Music, gave a song recital recently in the New Century Auditorium. He was accompanied ably by Mrs. Breneman.

Bessie Abbott, the operatic prima donna, sang groups of English, French and German songs at a musicale given by Mrs. William Armstrong Greer at her home in West Ninth Street, New York, on February 5.

The Washington artists who furnished a recent program for the blind in the concert hall of the Library of Congress were Mrs. Charlotte C. Lippett, contralto; Helen Crennan, soprano, and Ruby Stanford, violinist.

Fritz Kreisler gave a recital for the benefit of the Downtown Day Nursery and the Netherland Benevolent Society at the Madison Square Garden Theater, New York, on February 2, offering a typical Kreisler program.

In the "Illustrated Wagner Concerts" at the Montauk Theater, Brooklyn, on January 25, the program was under the direction of Ernest Knoch. Louis D'Angelo, baritone, was heard in the "Evening Star" from "Tannhäuser."

The Monday Morning Musical Club, of Providence, R. I., met recently at the home of Mrs. Albert H. Miller, with an enjoyable program by Sarah A. Sanborn, William Place, Jr., Mrs. Richard W. Blanding, Miss M. Maxson and Edith Gyllenberg.

Irma Seydel has been booked for an appearance in March with the Troy Vocal Society of Troy, N. Y. Miss Seydel will appear in the Metropolitan concert at the Fine Arts Theater, Chicago, March 14, making her debut in that city at that time.

The Second Presbyterian Church of Wheeling, W. Va., was reopened on January 26, with a dedicatory recital given by John G. Seely on the new organ. Herman Schockey, violinist, and Elizabeth Leckie, contralto, were the assisting soloists.

Rhoda K. Berryman, organist, and John Wilbourne, tenor, appearing at the

weekly free organ recital at the Peabody Conservatory of Music, on February 7, presented works by Dvorak, César Franck, Smart and an aria from Stainer's "Daughter of Jairus."

Those taking part in the recent musicale of the Friday Morning Club, of Washington, D. C., were Katherine Speer, pianist; Mrs. Bernard, soprano; Roberta Allen, violin; Miss Larkin, viola; Mrs. Howe, piano; Gertrude Lyons, soprano.

At an entertainment given by Mrs. Stuyvesant Fish on February 5, at her home in East Seventy-eighth Street, New York, an operetta in French by Emile Bourgeois, entitled "Mam'zelle Mariette," was sung by Greta Torpadie, soprano, and Einar Linden, tenor.

The Glee Club of the Troy (N. Y.) Y. M. C. A. gave a concert on January 19. The soloists heard were Marianne Carl, contralto; Mrs. Charles B. Weikel, reader; Georgiana Bruce, violinist, and Alexander Bouchard, tenor. Charles B. Weikel directed the chorus.

Lucy Gates, soprano, and Frank Pollock, tenor, sang at a musicale given by Mrs. John J. Wysong at her home in East Seventy-sixth Street, New York, on February 5. One of Miss Gates's numbers was a song by Marshall R. Kernochan, nephew of the hostess.

Alice Louise Mertens, contralto, was the artist at the recent meeting of the Black Cross Society at the Hotel Astor, New York. Mrs. Mertens was heard to advantage in songs by Stickles, Ware and Sans Souci, and was compelled to add a MacDowell song as an encore.

The members of the Musicians' Club of Pittsburgh have elected Charles N. Boyd, president; T. Carl Whitmer, vice-president; Joseph D. McGinnis, treasurer; Oscar W. Demmler, secretary; Dallmyer Russell, Henry Kroman Schmidt and Houghard Nielsen, directors.

The Town Chorus of Hamburg, N. Y., at a meeting on Jan. 30 adopted the name, "The Harmonic Club of Hamburg, N. Y." The chorus is only one month old, but has already sixty active members. Carl E. Wittwer, of Buffalo, is conductor and Mrs. Foster Piper, accompanist.

Mildred Seitz, daughter of Don C. Seitz, sang on February 3 at a concert given at the Pouch Gallery, Brooklyn, by the pupils of Graham Reed. Miss Seitz sang several solos, including "I Know a Thrush at Eve" and "Nymphs and Fauns," with an expressiveness that earned much applause.

Mme. Emma Calvé was the guest of honor at a concert at the Strand Theater, New York, January 31. She had not expected to sing, but when the orchestra played the Barcarolle from "The Tales of Hoffmann" she was unable to resist the temptation to join in. She sang the aria three times to loud applause.

The combined Apollo and Orpheus Clubs, of Bridgeport, Conn., presented a lengthy program on January 26, in the Masonic Temple. The work of the chorus, under Samuel Brabner's direction, was effective. The soloists were Thomas Smith, Mrs. Charles Hall, John Hall and Florence McCormack.

A movement to give the citizens of Milwaukee the highest class orchestra music was discussed at an informal dinner by Manager Joseph Grieb of the Milwaukee Auditorium, in honor of Prof. Herman Zeitz, director of the Auditorium Symphony Orchestra, in the Milwaukee Athletic Club recently.

Dr. Howard L. Middleton, of the California Conservatory of Music Faculty, gave an interesting and instructive lecture on "Handel," on January 28, ably assisted by John Francis Jones, baritone,

also a member of the faculty. Mr. Jones sang "Honor and Arms" and selections from the different oratorios of Handel.

"The Golden City," a cantata, was recently given under the auspices of the Ladies' Guild, under the direction of Mrs. J. A. Roberts, at the Harmar Congregational Church, Marietta, O. The soloists were Julia Sine, soprano; Miss John, soprano, and Miss Saner, contralto. Bernice Pell gave several readings.

Under the direction of Mrs. Ralph Russo a concert for the benefit of Italian earthquake sufferers was given in the Town Hall of Wallingford, Conn., on January 26. The chief attraction was Mrs. William P. Lynch, soprano. Other soloists were Miss Clark, reader, and Mr. Ames, basso. Thomas Peers was the accompanist.

The Tuesday Salon Concert held at Sherry's, New York, February 2, under the direction of Mrs. Anson Dudley Bramhall, engaged as soloists Mme. Marie Rappold, soprano, of the Metropolitan Opera Company; Ada Sassoli, harpist, and Hugh Allen, baritone, of the Berlin Opera; William Janashek and Mrs. Waldemar Kaempffert.

The Okemo Club of Ludlow, Vt., gave a Polish Relief Concert on February 1. The assistance of Francis Snow, pianist, was an enjoyable feature of the concert. The other soloists were George Ballard, Harriet Pommer, Mildred Curtis, Laura Spaulding, Mrs. Lawrence Barton, Mary Dean, Benjamin Russell, Dorothy Bartlett and Mrs. Arthur Creaser.

One of the recent events in York, Pa., was the recital given by twenty piano pupils of Harry L. Link. Mrs. H. L. Link, contralto, and Elizabeth Brostrom, soprano, assisted in the evening's program. John H. Eyster, bass, and a number of other prominent soloists were heard in a musicale at St. Peter's Lutheran Church, North York.

Portions of Harry Rowe Shelley's cantata, "The Pilgrims," were sung on January 24 by the quartet of the First Congregational Church of Bridgeport, Conn. The quartet comprises Margaret Hogan, soprano; Norma Weber, contralto; Alexander Howell, tenor, and Robert Clarke, basso. The organist and musical director is Lorenzo Oviatt.

Organ recitals were given last Sunday afternoon in the auditoriums of four New York high schools by W. A. Goldsworthy, at one time organist of Durham Cathedral; Wenzel A. Raboch and William J. Kraft, of the musical department of Columbia University. The recitals were arranged by the bureau of public lectures of the Department of Education.

Carlisle Tucker, baritone, and Gilbert Shorter, reader, gave a recital at the Blackstone Theater, Chicago, on January 31. Mr. Tucker disclosed a discriminating art and a resonant and well modulated voice in songs by Secchi, Strauss, Vidal, Hillemecher, Homer, Carpenter, Reger, Campbell-Tipton. He was assisted by Florence Breyspraak, pianist.

Evlyn Tyson, a member of the Atlantic City (N. J.) Crescendo Club, recently gave a talk on Mozart. Assisting her were Anna Castner-Heist, Anna S. Hemphill, Katherine Worcester and Lilian Albers. Mrs. Joseph H. Ireland also gave a lecture recital on "Modern Instrumentation and Orchestration," with illustrations by Joseph Irwin and Horace Hoch.

On January 29, in Blairstown, Pa., Miss Wagner presented her pupils in an interesting program of compositions for two pianos. The following took part: Eunice Stiles, Caroline Harris, Kathryn Bennett, Hazel Correll, Alice Linn, Rachel Gracey, Helen Silverman, Lena Ayers, Helen Demorest, Jack Welles and Harold Hogan, Isabelle Sayer, Gertrude Boucher and Stewart Richmond.

The chorus of the North Carolina State Normal and Industrial College in Greensboro gave a stirring performance of "The Messiah" recently under the baton of Wade R. Brown. The soloists were Kathryn M. Severson, soprano; Mrs. W. R. Brown, contralto; James M. Price, tenor, and John G. Harris, baritone. Alleine Minor was at the piano and the organist was George Scott-Hunter.

Gaul's "Holy City" was sung on January 30, by the choir of the Christian Union Congregational Church of Upper

Montclair, N. J., under the direction of Arnold Florence Wright, with Bella Coale at the organ and Ruth Peal at the piano. The choir had the assistance of Irma Seibert, harpist, and Arthur Peal, violinist. A short organ recital by Miss Coale preceded the performance of the cantata.

J. Warren Andrews, warden of the American Guild of Organists, gave a recital under the auspices of the Northern Ohio Chapter at Cleveland on January 28. He also appeared in a recital in the First Presbyterian Church, Johnson City, Tenn., on January 19, at New Ulm, Minn., under the auspices of Martin Luther College, January 26, and at German-Wallace College, Berea, O., January 29.

The Wednesday Afternoon Musical Club of Bridgeport, Conn., invited the Schubert Study Club of Stamford to participate in its program of contemporary composers, presented on January 27. The soloists were Madeleine V. Gillespie, soprano; Mrs. Ethel P. Hubbell, soprano; Mrs. Florence L. Hayes, Eleanor Lines, soprano; Mrs. Louis I. Snyder, pianist, and Mrs. John A. Rusling, Jr., and Edna Northrop, pianists.

The concert given recently by the faculty of the Washington College of Music, Washington, D. C., was participated in by S. M. Fabian, pianist; John G. Klein, tenor; Edith Marmion Brosius, harpist; Mrs. Ethel Holtzclaw Gawley, soprano; Anton Kasper, violinist; Edgar Paul, tenor; Mrs. Smith-Hope, reader; Frank Norris Jones, pianist, and Dore Wolfsteiner, cellist. Julia Huggins was accompanist.

Lord & Taylor have been offering an attraction in their New York store in the form of afternoon recitals by well known artists. On Saturday, January 23, the Cosmopolitan Quartet of New York gave a concert there which was most enthusiastically received by a large audience, and they have been re-engaged for a concert some time in February. The second part of their program consisted of the "Flora's Holiday" song cycle.

Edgar W. Paine, of Portland, Me., gave a reading of Ibsen's "Peer Gynt" in Orono, Me., February 2, with the "Peer Gynt" Suite music played by Ensor Blanchard, pianist, from the University of Maine. Mrs. J. H. Huddleston, soprano; Mrs. S. R. Newman, contralto, and W. D. Fuller gave several pleasing solos. Earl S. Merrill, violinist, also played a solo and obligato parts for the other solos. The program was arranged by Maude L. Gould, supervisor of the music department of the public schools, and the proceeds are to be devoted to a piano fund for the public schools.

Among the offerings at the monthly musical of the San Antonio Musical Club was a pleasing ensemble by Hazel Cain, Corinne Worden, Mary Pancoast and Walter Romberg, violinists, and Mrs. Romberg at the piano. Josephine Dickerson sang the aria from Gounod's "Queen of Sheba" and Mrs. W. T. Montgomery gave the "Shadow Song" from "Dinorah." Both were enjoyed. Mrs. J. Herbert Compton played the Chopin Ballade, op. 47, with good effect. Little Anita Daniels, a talented violin pupil of Walter Romberg, was heard in a recital in San Antonio on January 29.

Hazel K. Bornschein, soprano, Franz C. Bornschein, violinist, and Rose Gorfine, pianist, gave an interesting recital before members of the alumni of the Western High School, Baltimore, on February 6. Part of the program consisted of songs depicting child life, and another attractive feature was the presentation of a collection of "Old Songs," sung in costume of the ante-bellum period. Mr. Bornschein was represented as composer of songs and violin pieces which were received with much applause. Miss Gorfine supplied sympathetic accompaniments.

In the series of public lectures arranged by the Board of Education of New York, Lewis W. Armstrong last week discussed "Folk Songs of Austria, Hungary and Bohemia"; Gustav L. Becker, "The Nature of Music and the Music of Nature"; Giuseppe A. Randegger, "Songs of Italy," illustrated by songs by Mrs. Randegger; Mari F. MacConnell, "Folk Song and Art Song," illustrated by songs by Mable MacConnell; William F. Hirschmann, "Emotions as Expressed in Music"; Daniel Gregory Mason, "Beethoven—Later Works," and Mrs. Mary Gregory Murray, "Technique: Art Skill."

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Adler, Clarence.—New York (Hotel McAlpin), Feb. 27.
Aida, Mme. Frances.—New York (Biltmore, musicale), Feb. 26.
Amato, Pasquale.—Carnegie Hall, New York, Feb. 25, 26.
Barron, Henri.—Brooklyn, Feb. 28.
Bauerkeller, Rudolf.—New York, Feb. 15 and 28.
Beddoe, Mabel.—Huntington, Mar. 2; Newark, Mar. 24.
Borwick, Leonard.—Brooklyn (Academy), Mar. 8.
Brenner, Orina E.—Saugerties, N. Y., Feb. 15.
Bryant, Rose.—New York, Feb. 16; New York, Feb. 18; Brooklyn, Mar. 4, 5; Bayonne, Mar. 7; New Britain, Mar. 9; New York, Oratorio Society (Carnegie Hall), Mar. 24.
Burnham, Thuel.—Raleigh, N. C., Feb. 15; New York, Mar. 2; New York, Mar. 23.
Clark, Charles W.—Vassar College, Poughkeepsie, Mar. 12.
Charbonnel, Avis Bliven.—Brockton, Mass., Feb. 17.
Clausen, Julia.—Chicago (with Chicago Symphony), Feb. 12, 13.
Connell, Horatio.—Knoxville, Ill., Feb. 13; Sweet Briar, Va., Feb. 15; Syracuse, N. Y., Mar. 1; New York, Mar. 6.
Copeland, George.—Boston, Feb. 18; New York (Æolian Hall), Feb. 22.
Craft, Marcella.—Chicago, Mar. 22.
Crespi, Valentina.—New York, Feb. 20.
Dadmun, Royal.—New York, Feb. 20; Brooklyn, Feb. 21; Auburn, N. Y., Mar. 3; Hamilton, N. Y. (Colgate University), Mar. 4; Brooklyn, Mar. 28 and Apr. 4; Kingston, N. Y., Apr. 6; Brooklyn, Easter Sunday.
Dilling, Mildred.—New York (Astor), Feb. 16; Utica, N. Y., Feb. 26.
Dufault, Paul.—Aldenville, Mass., Feb. 15; Gardner, Mass., Feb. 16; New York, Feb. 18; Boston, Feb. 23; Providence, R. I., Feb. 25; Bridgeport, Conn., Mar. 2; Philadelphia, Mar. 4; New York (Waldorf), Mar. 7; New Haven, Conn., Mar. 9.
Dunham, Edna.—New York, Mar. 2; Providence, R. I., Mar. 9.
Eddy, Clarence.—Panama-Pacific Exposition, San Francisco, Feb. 22 to 26.
Ferrari-Fontana, Edoardo.—Carnegie Hall, New York, Mar. 13.
Flint, Willard.—Quincy, Mass., Mar. 2.
Foster, Fay.—Mount Holly, N. J., Feb. 26.
Fulton, Zoe.—Philadelphia, Mar. 16.
Ganz, Rudolph.—San Francisco Symphony Orchestra, Feb. 19; San Francisco, joint recital with Albert Spalding, Feb. 21; Portland, Ore., Mar. 1; Tacoma, Wash., Mar. 3; St. Paul, with Minneapolis Orchestra, Mar. 11; Chicago, with Chicago Symphony Orchestra, Mar. 12, 13; Troy, N. Y., Mar. 15; Princess Theater, New York, Mar. 16; Pittsburgh, Pa., Mar. 19.
Gerhardt, Eleanor.—Carnegie Hall, New York, Feb. 13.
Gabrilowitsch, Clara.—New York, Little Theater, Feb. 15.
Gabrilowitsch, Ossip.—Æolian Hall, New York, Feb. 13; Brooklyn, Feb. 14; Little Theater, New York, Feb. 15; Brooklyn (Academy), Mar. 15.
Gardner, Ida.—Wichita, Kan., Feb. 15.
Gerhardt, Elena.—Carnegie Hall, New York, Feb. 13.
Granville, Charles N.—New York (Hotel Astor), Feb. 15.
Goodson, Katharine.—Guelph, Ont., Feb. 16; Detroit, Feb. 18; St. Paul, Feb. 25; Kansas City, Mar. 2; Wichita, Kan., Mar. 7.
Gunn, Kathryn Platt.—Brooklyn, Feb. 18, 19, 22, 23, 25; Apr. 17, 23.
Harrison, Charles.—Westwood, Feb. 26; Brooklyn, Mar. 5.
Hamlin, George.—Æolian Hall, New York, Feb. 16; Omaha, Feb. 21.
Harris, Ruth.—New York (Waldorf-Astoria), Feb. 18.
Hemenway, Harriet S.—Quincy, Mass., Mar. 2.
Hinkle, Florence.—Cincinnati, Feb. 26, 27.
Hinshaw, W. W.—New York, Carnegie Hall, Mar. 4.
Hissom-De Moss, Mary.—Brooklyn, Feb. 10.
Hofmann, Josef.—Brooklyn (Academy), Feb. 13, Mar. 1.
Holt, Gertrude.—Boston, Feb. 14 and 23; Woburn, Mass., Feb. 15; Somerville, Mass., Feb. 16; Danvers, Mass., Feb. 24; Quincy, Mass., Feb. 26.
Howard, Kathleen.—New York (Æolian Hall), Feb. 16.
Hutcheson, Ernest.—Æolian Hall, New York, Feb. 24.
Ivins, Ann.—New York, Feb. 11; New York, Feb. 19; Newark, Feb. 23.
Janaushek, William.—Carnegie Hall, New York, Feb. 27; New York, Mar. 11.
Knight, Josephine.—Boston, Mar. 31; Salem, Mass., Apr. 8.
Kreisl, Fritz.—Cincinnati, Feb. 13; New York, Carnegie Hall, Feb. 21; New York (Biltmore Musicale), Feb. 26.
LaRoss, Earle.—Easton, Pa., Feb. 16, 23.
Leginska, Ethel.—New York (Æolian), Feb. 14; Rome, N. Y., Feb. 16; Oberlin, O., Feb. 20.
Lund, Charlotte.—Brooklyn, Feb. 22; Bronxville, Feb. 25; Brooklyn, Feb. 27.
Mannes, David and Clara.—Belasco Theater, New York, Feb. 14; Fall River, Mass., Feb. 26, 27; Riverdale School, Mar. 4; Detroit, Mar. 9; St. Louis, Mar. 11; New York, Mar. 14; Columbus, O., Apr. 16, 17; Cleveland, Apr. 20; Sewickley, Pa., Apr. 22.
McLean, Frances.—Lexington, Ky., Feb. 11; Bristol, Va., Feb. 13; Chattanooga, Tenn., Feb. 15; Greenwood, Miss., Feb. 17; West Point, Miss., Feb. 18.
Martinielli, Giovanni.—New York (Biltmore Musicale), Feb. 26.
Menth, Herma.—Little Theater, New York, Feb. 14; New York, Feb. 17.
Mertens, Alice Louise.—Bridgeport, Feb. 19; New York, Feb. 20.
Miller, Christine.—New York (Æolian Hall), Feb. 16; Williamsport, Pa., Feb. 18; Georgetown, Tex., Feb. 22; Dallas, Tex., Feb. 23; Salem, Ala., Feb. 25; Lynchburg, Va., Mar. 4; Baltimore, Md., Mar. 5; New York, Mar. 6; Grand Rapids, Mich., Mar. 9; Cincinnati, Mar. 11; Bluffton, O., Mar. 12.

Miller, Reed.—Schenectady, Feb. 17; Huntington, W. Va., Feb. 23; Washington, D. C., Feb. 25; Minneapolis, Mar. 31 and Apr. 1; Boston, Apr. 15.
Ornstein, Leo.—New York, Feb. 16 and 28 (Band Box Theater).
Pilzer, Maximilian.—Easton, Pa., Feb. 16, 23.
Proctor, George.—Minneapolis, Feb. 14.
Rasely, George.—Salem, Mass., Apr. 8.
Reardon, George Warren.—East Orange, N. J., Feb. 10; Bridgeport, Feb. 19; New York, Feb. 20; Oyster Bay, L. I., Feb. 23; Yonkers, Mar. 8.
Rio, Anita.—Jacksonville, Feb. 17; Palm Beach, Feb. 20; Miami, Feb. 22; Andover, Mass., Feb. 25; Harvard, Feb. 26.
Rogers, Francis.—New York, Feb. 14, 15; New Haven, Conn., Feb. 16.
Sarto, Andrea.—Chicago, Feb. 22; Chicago, Mar. 23.
Samaroff, Olga.—New Orleans, Mar. 1.
Schutz, Christine.—Fall River, Feb. 15; Buffalo (Orpheus Society), Apr. 12.
Schnitzer, Germaine.—Carnegie Hall, New York, Mar. 6, 20; New York (Biltmore), Apr. 9; New York (Haarlem Philharmonic), Apr. 15.
Seydel, Irma.—Boston, Feb. 22; Cambridge, Mass., Feb. 25; Boston, Mar. 1; Auburn, N. Y., Mar. 3; Hamilton, N. Y., Mar. 4; Troy, N. Y., Mar. 11; Chicago, Mar. 14; Burlington, Ia., Mar. 22; Salina, Kan., Mar. 24; Lincoln, Neb., Mar. 29.
Shawe, Loyal Phillips.—Providence, Feb. 13; Brockton, Feb. 17; Boston, Mar. 31.
Shattuck, Arthur.—Des Moines, Ia., Feb. 15; Detroit, Feb. 16; Indianapolis, Mar. 5.
Simmons, William.—New York (Great Northern Hotel), Feb. 14; Poughkeepsie, N. Y., Feb. 16; New York (Lord & Taylor's), Mar. 25; New York (St. Stephen's Church), Apr. 2; Goshen, N. Y., Apr. 14; New York (People's Institute Concert), Apr. 28.
Sikes, Jan.—Cedar Rapids, Ia., Feb. 15; Buffalo, Mar. 6.
Smith, Ethelynde.—Chicago, Feb. 14.
Stefano, Salvatore de.—New York, Feb. 19.
Sundelius, Marie.—Soloist Boston Symphony Orchestra, Mar. 9; Brockton (Mass.) Woman's Club, Mar. 15; Soloist New York Oratorio Society, Mar. 24.
Szumowska, Antoinette.—New York City, Feb. 21.
Teyte, Maggie.—St. Louis, Feb. 19, 20.
Thornburgh, Myrtle.—Newark, N. J., Feb. 17.
Van Endert, Elizabeth.—Carnegie Hall, New York, Feb. 28.
Van der Veer, Nevada.—Schenectady, Feb. 17; Huntington, L. I., Feb. 23; Washington, D. C., Feb. 25.
Wells, John Barnes.—New York City, Feb. 16; Ridgewood, N. J., Feb. 21.
Werrenrath, Reinold.—New York City, Feb. 13.
Wheeler, Wm.—Syracuse, Mar. 4; Stamford, Conn., Mar. 9; Cambridge, Mass., Mar. 11; Williamstown, Mass., Mar. 12; New Haven, Conn., Mar. 15.
Williams, Evan.—New York, Æolian Hall, Feb. 21.
Zeisler, Fannie Bloomfield.—Minneapolis, Feb. 16.
Zimbalist, Efreim.—Brooklyn (Academy), Mar. 14.

Orchestras, Quartets, Chorus, Etc.

Boston Sextette Club.—Indiana, Pa., Feb. 13; Conneaut, O., Feb. 15; Grand Rapids, Feb. 16; Kalamazoo, Feb. 18; Culver, Ind., Feb. 19; South Bend, Ind., Feb. 20; Rush City, Minn., Feb. 22; Mankota, Feb. 23; Glencoe, Feb. 24; Ortonville, Minn., Feb. 25; Benson, Feb. 26; Morris, Feb. 27.
Boston Symphony Orchestra.—New York (Carnegie Hall), Feb. 18, 20.
Chicago Symphony Orchestra.—Chicago, Feb. 13, 19, 20.
Cincinnati Symphony Orchestra.—Cincinnati, Feb. 13, 26, 27.
Cosmopolitan Quartet.—Brooklyn, N. Y., Feb. 28.
Flonzaley Quartet.—New York (Æolian Hall), Mar. 8.
Jacobs Quartet, Max.—Brooklyn, Feb. 20.
Kneisel Quartet.—Appleton, Wis., Feb. 16; Urbana, Feb. 17; Grand Rapids, Mich., Feb. 19; Kansas City, Mo., Feb. 23; Kirksville, Mo., Feb. 24; St. Louis, Mo., Feb. 25.
Manhattan Ladies' Quartet.—Newark, N. J., Feb. 19; Leonia, N. J., Mar. 26.
Minneapolis Symphony Orchestra.—Minneapolis, Feb. 16; Minneapolis, Mar. 5.
People's Symphony Concert.—New York, Carnegie Hall, Feb. 20.
Philharmonic Society of New York.—Carnegie Hall, New York, Feb. 21, 25, 26, 28.
Russian Symphony Orchestra.—Carnegie Hall, New York, Feb. 13 and Mar. 6, 20.
San Francisco Symphony Orchestra.—San Francisco, Feb. 19, Mar. 5.
Schubert Quartet.—Bridgeport, Conn., Feb. 19; New York (Biltmore), Feb. 20.
St. Louis Symphony Orchestra.—St. Louis, Feb. 19, 20; Mar. 5, 6, 12, 13, 19, 20.
Symphony Society of New York.—Brooklyn (Academy), Feb. 13; Æolian Hall, New York, Feb. 14, 26, 28.
Young People's Symphony Concert.—Carnegie Hall, New York, Feb. 27.
Zoellner Quartet.—Texarkana, Ark., Feb. 13; Houston, Tex., Feb. 14; San Antonio, Tex., Feb. 15; Fort Worth, Tex., Feb. 16; Tulsa, Okla., Feb. 17; Norman, Okla., Feb. 18; Oklahoma City, Okla., Feb. 19; Chickasha, Okla., Feb. 22; Newton, Kan., Feb. 23; Ottawa, Kan., Feb. 24; Emporia, Kan., Feb. 25; Lindsborg, Kan., Feb. 26.

Ethel Newcomb Gives New York Recital

Ethel Newcomb, a young American pianist, whose solitary New York appearance last season left agreeable memories, was heard again in an Æolian Hall recital last Tuesday afternoon. She performed Mendelssohn's E Minor Prelude and Fugue, Beethoven's Sonata, Op. 31, No. 3; a Chopin group, Schumann's C Major Fantasy and other matters and was appreciatively applauded. Miss Newcomb is undoubtedly a talented young woman, and with the assiduous cultivation of certain qualities, should develop into a very worthy artist. At present she discloses a meritorious technical equipment, clarity of execution and no little musical feeling. The weakest aspect of her playing is its want of color and warmth. She should get over her abstemiousness in the use of the pedal.

H. F. P.

NEW YORK CONCERT CALENDAR

FEBRUARY

- 13—Elena Gerhardt, song recital, afternoon, Carnegie Hall.
- 13—Ossip, Gabrilowitsch, piano recital, afternoon, Æolian Hall.
- 13—Russian Symphony Orchestra, evening, Carnegie Hall.
- 14—New York Symphony Society, afternoon, Æolian Hall.
- 14—Herma Menth, piano recital, afternoon, Little Theater.
- 14—John McCormack, song recital, afternoon, Carnegie Hall.
- 14—Mr. and Mrs. David Mannes, sonata recital, evening, Belasco Theater.
- 15—Clara Gabrilowitsch, song recital, afternoon, Little Theater.
- 16—George Hamlin, tenor, and Christine Miller, contralto, joint recital, afternoon, Æolian Hall.
- 16—Kathleen Howard, song recital, evening, Æolian Hall.
- 18—Emma Calvé, soloist, concert in aid of French Red Cross, afternoon, Carnegie Hall.
- 18—Boston Symphony Orchestra, evening, Carnegie Hall.
- 19—Theodore Henrion, piano recital, afternoon, Æolian Hall.
- 19—Mme. Del Castilho Verkerk, song recital, evening, Æolian Hall.
- 20—Boston Symphony Orchestra, afternoon, Carnegie Hall.
- 20—People's Symphony Concert, evening, Carnegie Hall.
- 21—Philharmonic Society, afternoon, Carnegie Hall.
- 21—Evan Williams, song recital, afternoon, Æolian Hall.
- 21—May Mukle, 'cellist, and Herbert Fryer, pianist, joint recital, evening, Bandbox Theater.
- 22—George Copeland, piano recital, Æolian Hall, afternoon.
- 23—Margulies Trio—Æolian Hall, evening.
- 24—Ernest Hutcheson and Ossip Gabrilowitsch, Æolian Hall, afternoon.
- 26—Biltmore Musicale—Soloists, Frances Alda, Giovanni Martinelli, Fritz Kreisler, morning.
- 26—Augusta Schacht, song recital, Æolian Hall, evening.
- 27—Bauer-Casals recital, Æolian Hall.

HINTON'S "ENDYMION"
GIVEN BY STRANSKYEnglish Composer's Suite Well
Received—Miss Cheatham
in Young People's Concert

Arthur Hinton is beyond question one of the most interesting and gifted contemporary English composers. Until recently his music received in America none of the attention due its merits but several examples of his output lately brought forward have done much to acquaint musicians and public with his really sterling creative faculty. His wife, Katharine Goodson, has played several piano pieces of exceptional charm; some songs of much worth were introduced by Reinold Werrenrath; last season the Kneisels gave his piano quintet and the Margulies Trio lately performed with success a superb piano trio of his making. Last Sunday afternoon the New York Philharmonic contributed its missionary share when Mr. Stransky placed on his program Mr. Hinton's "Endymion" Suite. A large audience manifested considerable pleasure over the composition and the composer was greeted most heartily when Mr. Stransky brought him on the stage to acknowledge the applause.

"Endymion" is an early work, written when the composer was but twenty-seven and is comparatively light in content. There are three fairly brief movements, each based on an idea contained in a few lines from Keats's poem. The first is a tone picture of sunrise, the second a shepherd's song, the third a "Dance of Youths and Maidens." In each of these Mr. Hinton has furnished eloquent proof of how much a finely equipped, resourceful and imaginative musician can do with very simple materials. Admirably scored, the three movements have melodic grace. The first is well climaxed and effective and the third contains a pretty waltz section suggestive of Delibes. Mr. Stransky played the work with evident sympathy and brought out all its charm.

The conductor won another ovation for his magnificent performance of Beethoven's Fifth Symphony. He has achieved something of a miracle in providing a reading to which no purist can legitimately take exception and which can yet in no sense be condemned as

cut-and-dried. Dukas's "Sorcerer's Apprentice" was again a conspicuous item on the program which began with the Bach-Abert "Prelude, Chorale and Fugue." Even those who resent the device of harnessing Bach's glorious fugue to a mediocre chorale cannot fail to be thrilled by the spirit wherewith the Philharmonic always plays the work.

Julia Culp was the soloist of the afternoon. She sang Strauss's "Morgen," Schubert's "Ave Maria" and "Ständchen"—this last in an orchestral garb by Schönberg that was overwrought, inconsistent and filled with abortive instrumental effects—three Mendelssohn songs and Jensen's "Waldgespräch" and "Am Ufer des Flusses." All were delivered with the full charm of the singer's polished art, though not with all of her customary vocal finish. It seemed a pity that her choice of Jensen songs was not more fortunate.

H. F. P.

Kitty Cheatham Again Soloist

With Kitty Cheatham as soloist for the second time this season, the New York Philharmonic Society under Josef Stransky's direction gave its second "young people's" concert on Saturday afternoon, February 6, at Æolian Hall before a large audience.

Miss Cheatham told the story of Weber's "Oberon," the overture to which was played by the orchestra; made her young friends familiar with the scene in which the first performance of Haydn's "Farewell" Symphony was enacted and then asked them to watch and see what happened. Several other items, Delibes's "Sylvia" and a set of national dances, by Boccherini, Dvorak, Moszkowski, Brahms, Strauss and Victor Herbert, were treated in a similar manner.

Assisted at the piano by her always able accompanist, Flora MacDonald, Miss Cheatham sang two attractive groups of songs, among them Erich Wolff's "Märchen," Hans Hermann's "Freund Huch," Carpenter's "Practising," in which she is inimitable, and Louis Gottschalk's setting of Ella Wheeler Wilcox's "Historical Nursery Rhymes." She was recalled again and again after her various offerings.

The orchestra played its numbers stirringly, Mr. Stransky moderating the climaxes so that they were not overpowering as they are likely to be in this auditorium.

A. W. K.

Miss O'Connell Wins Favor in New York Concert

Loretto C. O'Connell, pianist, gave a concert at the Hotel McAlpin, New York, on Thursday evening, February 4, assisted by Bessie B. Ellinson, soprano, Francesco C. Torre, baritone, William F. Schelke, bass, and Luigi Alberghini, flautist, before an audience of good size.

Miss O'Connell displayed in a Reinhold Impromptu, the Saint-Saëns transcription of the popular Bach Gavotte, a Chopin group, made up of the Scherzo, Op. 31, two études, a Nocturne, the Polonaise, Op. 53, and two Liszt pieces, an excellent technical equipment and keen musical insight. She was given many bouquets of flowers. Miss Ellinson sang songs by Clough-Leigher, Rubinstein, MacDowell, Leoni and Bemberg in a commendable manner. In two airs Meyerbeer's "Sei vendicata" from "Dinorah" and Pergolesi's "Se tu m'ami" Mr. Torre revealed a fine baritone voice which he employs with taste. He also sang songs in English by Brahms, Cadman and O'Connell. Mr. Schelke was well received in songs by Flegler and Schumann. Esther Halpert played the accompaniments creditably.

La Crosse Philharmonic's Second Concert

LA CROSSE, WIS., Feb. 9.—The La Crosse Philharmonic Society, F. W. Rawstron, director, gave its second concert on February 4, in the La Crosse Theater. The personnel of this orchestra numbers forty-five performers, whose work at this concert was distinguished by its merit. The program included the first movement of Schubert's B Minor Symphony, Mozart's overture to "Figaro," the Nocturne from Mendelssohn's "Midsummer Night's Dream" music, the Luigini "Ballet Egyptienne," and several shorter pieces by Grieg, Gounod, Schubert and Halvorsen. The soloists, whose work gave much pleasure, were Anna Hickisch, soprano; Florence Hermann, violinist, and F. W. Rawstron, pianist.

Sarah Borni, an American operatic soprano, who has just returned from Milan, made an appearance at a concert for the benefit of the Newsboys' Home Club, at the Century Opera House, January 31.

NOTED PARISIAN SINGER TO ESTABLISH OPERA SCHOOL IN NEW YORK

Mme. Elise Kutscherra Locates here to Appear in Concerts and to Teach—Many Distinguished Composers Co-operated with Her in Europe

AMONG the prominent operatic artists and teachers who have come to America this season as a result of the European war is Mme. Elise Kutscherra, who for many years conducted a school for singers in Paris and who has a distinguished reputation in the musical life abroad.

Mme. Kutscherra has been staying at the Claridge Hotel in New York and it was not until last week that her presence in this country became generally known. Her popularity abroad may be judged by the fact that at her latest concert in Paris on June 10, 1914, hundreds of her admirers were turned away from the Salle Gaveau, unable to gain admission to an already crowded auditorium. European critics have described with much warmth the exceptionally fine quality of her voice and the excellence of her art.

Personal tributes have been paid to her by such composers as Saint-Saëns, Massenet, Gabriel Fauré, Debussy and Vincent D'Indy, all of whom honored her on one occasion by playing accompaniments for her at one of her concerts. She has won high recognition as an interpreter not only of operatic rôles but of the songs of Schumann, Schubert, Brahms, Beethoven, Wagner, Liszt, Wolf and Strauss.

In Paris the home of this distinguished singer was a veritable meeting place for the leading musicians, composers, singers, sculptors, painters, and literary persons. Leading figures in the royal, diplomatic and social circles of Europe have attended her receptions and her salons were famous for the distinction of the artists who participated and the brilliant assemblages that attended them.

"This is not my first visit to New



Mme. Elise Kutscherra, the Distinguished Operatic and Concert Singer. On the Left with Camille Saint-Saëns, the French Composer and on the Right with Queen Mother of Spain, Infanta Eulalie



York," Mme. Kutscherra told a representative of MUSICAL AMERICA the other day. "In the early days of my career I sang at a concert conducted by Anton Seidl. On this occasion I was heard by Walter Damrosch, who at that time was conducting German opera at the Metropolitan Opera House and who immediately engaged me for Wagnerian rôles. Following that season I returned to Europe and opened my operatic school, which attracted pupils from many countries, a large number hailing from the United States.

"I have come here now with the intention of doing concert work and to establish in New York an operatic school similar to the one I had in Paris. There are in this country many talented young men and women who, I believe, will welcome the opportunity to prepare for opera with teachers who are thoroughly acquainted with the best traditions and routine of the opera stage.

"Pupils who graduated from my studios in Paris have been singing with success in Italy, Roumania, Russia, France and Germany."

Mme. Kutscherra made her début as *Marguerite* in "Faust" and subsequently sang at the Royal opera houses in Coburg, Gotha, Dresden, Covent Garden, London, at Bayreuth, in Brussels and in Paris. She made a concert tour on one occasion through Italy, France and Belgium. She was a student of Lilli Lehmann and holds the title *Officier de l'Instruction Publique*.

Mme. Kutscherra's husband is an officer in the Belgian army. She has one daughter who is at present in Paris with friends.

KREISLER SOLOIST IN A BRAHMS PROGRAM

Violinist's Notable Performance of Master's Concerto with Damrosch Forces

Fritz Kreisler was the hero of the Symphony Society's concert on Friday afternoon, February 5, at Aeolian Hall, New York. The house was sold out, the case at all of the Austrian violinist's appearances this year, and Walter Damrosch built an all-Brahms program around the master's Violin Concerto, giving the "Academic Festival" Overture and the Fourth Symphony.

One is occasionally informed, even at this late date, that the violin concerto of Brahms is difficult to understand, this, however, from persons who have never listened to it sympathetically. Mr. Kreisler has nothing in his repertoire that he does more wonderfully and he played it eloquently on Friday afternoon in the grand manner. The sweep, the fire, the emotion which he brings into play in the opening movement, the tranquil man-

ner in which he delivers the deeply-felt Romanza are as individual as is his enchantingly limpid tone, a tone which remains unrivalled in the violin world today. As for the last movement—what an attack, what a gusto and, at the same time what a *rubato* does he exert in making its themes effective in their setting! Enthusiasm ran high during his performance and he was received with a warmth that reached its climax at the close in an outspoken ovation.

The Fourth Symphony is getting plenty of hearings this year. Mr. Damrosch led his men in it with highly satisfying results, the orchestra being in splendid form and responding keenly to his wishes. The first variation in the Passacaglia, however, lost some of its effect, the strings, which have the theme *pizzicato*, being almost inaudible. The overture, one of the jolliest things in the literature, was played capitally, with plenty of dash and verve. The strings came out brilliantly in the finale, where the brasses and winds sing "Gaudeamus igitur" in a way that never fails to take the hearer back to the days of "quizzes" and lectures.

A. W. K.

The Munich Court Orchestra recently gave the first performance of a new "Legende" by Karl Bleyle, the violinist.

MUCK INTRODUCES MAHLER NOVELTY

"Songs of a Traveling Journeyman" Found Charming at Boston Symphony Concert

BOSTON, Feb. 7.—At the week's Boston Symphony concerts, four songs by Gustav Mahler, "Songs of a Traveling Journeyman," for tenor and orchestra, were sung for the first time in Boston, and probably in this country, with Paul Draper as the solo tenor. There were also played Beethoven's Fourth Symphony, Concerto for two solo violins with accompaniment of strings, by Bach, the solo players being Anton Witek and Sylvain Noack, concertmeister and second concertmeister of the orchestra, and Dvorak's "Carnival" Overture.

Mahler's songs were a surprise. They are not at all like his great symphonies, being simple, diatonic, melodious, a little sentimental, rather in the character of folk songs. The orchestral accompaniments are marvels of ingenuity and finish. Many instruments are employed,

but for the sake of color and the genuine enhancement of the interest of the vocal part, and with thought of the needs of the soloist. The songs are very genuine.

The verse as well as the music is Mahler's. The songs were composed in his twenty-third year when he was a second conductor at the opera house at Cassel, and unhappy. In these songs, a wanderer laments the fact that his beloved has given herself to another. Wherever he wanders, memory haunts him. But the songs are charming, and the third is very dramatic. Mr. Draper was a supremely artistic interpreter. Without being blessed with unusual vocal resources, his diction was most dramatic and effective, and in all that he did he was a master musician. The songs made a deep impression, and were heartily applauded.

Likewise was the playing of Messrs. Witek and Noack in the Bach Concerto an artistic feat. The concerto, in three movements, is good work-a-day Bach, with a poetic slow movement. There were exemplary performances of Beethoven and Dvorak.

OLIN DOWNES.

Leo Slezak, the tenor, has tried several times to enlist in the Austrian army, but his services have not yet been accepted.

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